THE
KINEMATOGRAPH
And LANTERN WEEKLY
Incorporating The Optical Lantern Journal and The Magic Lantern Journal.
PUBLISHED BY
E. T. HERON & CO.,
TOTTENHAM STREET, TOTTENHAM COURT ROAD, LONDON, W.
*Telegrams—"Heronicus, London." Telephone—4777 Gerrard.*
*Wholesale Agents*:
W. H. SMITH & SONS, Strand.
LONDON & SUBURBAN PUBLISHING CO., St. Bride's Avenue.
G. VICKERS, Angel Court, E.C.
W. DAWSON, Breams Buildings, E.C.
F. BRETT, 5, Pilgrim Street, E.C.
SOUTHWELL, 27, Ivy Lane, E.C.
**American Agent:—J. F. FAIRMAN, 311, Chauncey St., Brooklyn.**
**French Agent:—P. CANEGALLY, 5 Rue Favart, Paris.**
**Australian Agents:—Harrington & Co., 386 George Street, Sydney.**

MARCH 4, 1909.

# March 1st, 1909.

**The New Conditions.** Either for good or evil, the above date will be a landmark in the history of the kinematograph trade, not only in this country, but throughout Europe. During the past week there has been meeting upon meeting of one section of the trade and another, but on March 1st the European Convention of Film Makers and Publishers issued its conditions upon which films will be supplied in Europe. The conditions are very similar to those which have already been foreshadowed in our pages, the signatories thereto being as follows:—

| | | |
|---|---|---|
| Ambrosio | Eclipse | Nordisk |
| Aquila | Gaumont (London) | Paul |
| Cines | Gaumont (Paris) | Pathé Freres |
| Clarendon | Hepworth | Radios |
| Comerio | Itala | Raleigh & Robert |
| Cricks & Martin | Le Lion | Urban |
| Deutsche Bioscope | Lich-EffectGesellschaft | Vitagraph |
| Deutsche Mutoscope | Lux | Walturdaw |
| Duskes | Melies | Warwick |
| Eclair | Messter | Williamson |
| | Wrench. | |

There appear to be one or two firms missing who were said to be signatories, but this is possibly due to the fact that the list was compiled very hurriedly. The conditions upon which the above firms will, in future, supply films are as follows:—(1) No film must be hired out by the purchaser, or by any person to whom he may sell or hand over the same, at a less rate than the specified schedule of hiring charges. These are as follows:—

For the first six weeks:

Plain films—per week, 50/-; per day, 25/-; for 2 or 3 days, 37/6.

Coloured films—per week, 75/-; per day, 37/6; for 2 or 3 days, 50/-.

After the first six weeks:

Plain films—per week, 30/-; per day, 15/-; for 2 or 3 days, 20/-.

Coloured films—per week, 40/; per day, 20/-; for 2 or 3 days, 30/-.

(2) No trade mark or identification number or mark to be removed, etc.

(3) No film must be sent to France, Belgium, Holland, Switzerland, and Austria-Hungary, except on the condition that such film be returned, carriage paid, within four calendar months, the purchasers being responsible for its safe return.

(4) Films sent on approval must be returned within forty-eight hours, and must not be shown publicly in the interim.

(5) Payment to be made within thirty days from the end of the month during which the same was supplied.

(6) Films shall not hereafter be purchased or obtained by any person, firm, or company, other than the signatories, neither shall a purchaser or his servant use any film other than one produced or furnished by one of the signatories.

Such is an outline of the new condition of things.

---

**What they Mean.** They are not quite so drastic as was surmised by some members of the trade, but we cannot help thinking that they could have been modified in the general interests of all, if it had been possible for all sections of the trade to have met together. It is to be regretted that a formula could not be discovered by which manufacturers, renters, and exhibitors could have had an amicable agreement. The manufacturers have certainly taken a very bold step in the attempt to harden prices, which, we understand, was the *raison d'etre* of the convention. They do not, however, state what the selling price of films is to be, but we have it on excellent authority that the price is fourpence per foot, with an extra charge of one penny for each three feet or part thereof, toned or tinted, and of not less than fourpence for each three feet or part thereof coloured by any other method. In attempting to raise the prices for hiring we believe they will receive, in a measure, the support of the hirers, but would it not have been better to consult the hirers on a question which is very vital to them, before giving actual rates? Certain it is that their are hirers among the signatories, but by far the larger number is outside. The clauses affecting films sent on approval are similar to what has been current during the past two years. The last clause, however, is the most stringent, for it not only affects the purchasers of the films, but it also affects some of the manufacturers. There are certain firms who manufacture films themselves, and who are agents in this country for the films of the above-mentioned signatories. Not being signatories to the convention, they are unable to handle their own products, although they are at liberty to act in the capacity of agents, and this state of things will exist until they can be brought into the fold. It is said that this cannot be done until October 1st next, in which case we cannot but think that the question was overlooked by the Convention.

---

**What will be the result?** From whatever standpoint the above list of signatories is looked at, it must be admitted that it is a strong one. At the same time the last clause of the conditions is sure to split the exhibitors up into two classes—one class showing Convention films, the other showing non-Convention films, a state of affairs which is always to be deprecated in every walk of life. The principal

# EDISON FILMS

**The Edison idea in film making is to produce subjects that hold the attention by reason of their cleverness**

## THEY ARE HIGH-CLASS AND THEY PLEASE

**They are never coarse, or suggestive. Some thrill, others amuse; all are the kind that appeal on the strength of high quality**

## Exhibitors who show them

**draw big crowds and are satisfied. New subjects made each week**

***Orders now being taken for future delivery from the Factory, Orange, N.J., U.S.A. of***

### A Bachelor's Supper

The sight of others' happiness upsets the lonely bachelor. He goes home, and, in fancy, dines with former loved ones. Visions of the fair ones appear. Next morning his servant finds his master's spirit has gone to join them in the shadowland.

**No. 6420** **Code "Vengefully"** **Length 845 feet.**

### The Saleslady's Matinee Idol

Diana wants an actor lover. She sees her ideal on a poster. Goes to theatre to attract his attention. Waits at stage door. Dreams of him. Then, by mistake, she is introduced by his wife into his home, where he is seen cooking and looking after baby as well, and her "Idol" is shattered.

**No. 6421** **Code "Vengeons"** **Length 960 feet.**

**New Subjects made each week.**

**Write for descriptive Circulars.**

## EDISON MANUFACTURING CO., LIMITED

***Edison Works,***

**100 VICTORIA ROAD, WILLESDEN, LONDON, N.W.**

**City Showroom—25 CLERKENWELL ROAD, E.C.**


BRITISH MUSEUM

exhibitors have had several meetings, and they have unanimously decided to boycot Convention films unless they can handle them without any restriction whatever. New makers are springing up and outside firms are being strengthened, with no other object but to put up a fight. It is generally said that concerted action cannot be improvised in a moment, but in this case changes are occurring with almost lightning rapidity. Be that as it may, so long as unanimity exists between the members of the Convention, it is a symbol of strength, and it is to be hoped it will never attempt to abuse its strength. And here we would give a warning note, especially to the British members, and that is never to forget that the community can bring pressure to bear upon those who set at defiance the moral sense of mankind without resorting to the *ultima ratio* either of armies or kings. Combinations in business, we know, are the order of the day, but directly internecine warfare commences it is usually followed by a complete downfall of the combination.

**A Rift in the Lute.** Already there appears to be some trouble ahead. One result of the European Convention is that the old K.M.A. will cease to exist, its interests being transferred to the British Committee of the Convention. This will mean that those members of the K.M.A. who are not signatories to the Convention will have no other option but to resign. Such members already feel aggrieved that the Association as a body has not been informed of the meeting of the Convention, and did not know anything about it officially until everything was completed. It will therefore be interesting to see how things will turn. We also hear that there is trouble with the agreements in France. According to the French law no combine of the nature of the European Convention is legal, and to overcome this difficulty it was necessary for Mr. Eastman to make a separate agreement with each of the signatories. This, we understand, was done after taking legal advice on the matter, but rumour says that even the separate agreements are to be contested in France. So that, even now, the trade can hardly say how it stands. One thing is certain, and that is, if the French agreements prove invalid and Pathé Freres are outside, the Convention *ipso facto* will cease to exist.

**From the Makers' Standpoint.** The British manufacturers have certainly been passing through a depression in trade, and it is unquestionably on this account that they have looked around to see if there was any way out of the difficulty. When trade was brisk with America everything went merrily, but immediately orders were curtailed by our Transatlantic cousins, then trouble arose. It was found after going carefully into the matter that although the kinematograph was being shown in this country thousands of hours weekly the manufacturers were only selling, on an average, three copies of all the films they produced, a state of affairs which proved a revelation even to the manufacturers themselves. It is almost inconceivable to imagine that such could be the case, and we believe it will be conceded, even by those who have risen in wrath to repudiate the manufacturers, that there must be a screw loose somewhere. It will also be conceded that if the kinematograph is to live and become increasingly popular it will be necessary to keep up the standard of the exhibitions, and we have no hesitation in saying that the best way to bring this about would have been for all sections of the trade to have met together. Is it still too late? It is difficult to see how any of the signatories to the Convention could take exception to such a meeting, especially if it was for the betterment of all.

# Kinematography in Natural Colors.

BY "COLORIST."

COLOUR appeals to everyone, and it is right that this should be so; even semi-civilised nations are past masters in the art of colouring, so that it is not surprising to find that ever since the introduction of photography, scientists, physicists, and others have been experimenting to find some *direct* method for reproducing the many and varied colours of nature. This applies also to kinematography, for what could be considered more perfect or life-like than an animated picture depicting all the wonderful hues and colours of the objects themselves? Although direct colour photography has not yet been achieved, it is more than probable that some method will be invented at no very distant date, for producing a positive which is in every way similar to the picture seen on the focussing screen of the camera. Attempts have been made in this direction, notably by Carey Lee, with the haloid salts of silver, but the results were far from satisfactory. To accomplish the task it is necessary to find some substance, or a mixture of substances, which is sensitive to the whole of the visible spectrum, but in our opinion it will be impossible for the success of any direct method to commence at zero and work up the scale; on the contrary, we belive it will be necessary to commence with white light and work downwards, by analysis, or in other words to use a "light" or white room, instead of a "dark" or black room. Experiments are being made in this direction, and already some interesting results have been achieved.

The present day processes of colour photography are based either on the undulatory theory of light, or on the Young-Helmholtz colour sensation theory. The processes based on the latter theory have received so much thought and attention that it is difficult to see how they can be further improved. It is on the modification of the Young-Helmholtz theory that Mr. G. A. Smith bases his method of animated photography in natural colours, a method which, at the moment, is not only causing a good deal of comment in the trade, but is also being discussed with much interest by "the man in the street." Of the above-mentioned theories –

(*a*) *The undulatory theory of light* assumes that light is caused by a vibratory motion imparted to the molicules of an extremely thin and homogeneous medium called ether, which motion may be likened to the concentric rings of ripples caused by throwing a stone into a pond of water. These waves of light are infinitesimally small, and they vibrate with tremendous velocity. Indeed, it is the difference in the number of the ether vibrations which determines the colour, the number anging from 395 billion times per second for red, to

# WALTURDAW

## Was it a Serpent's Bite ?

This is a good bustling comic with many hearty laughs, and can be recommended as a sure draw. The plot deals with the adventures of two mischievous boys, who fasten a needle to the end of a stick with which they prick passers by, including policemen, lovers, milkman, etc., who each imagine they have been bitten by a serpent. The boys are finally caught and duly punished after a sharp and comic chase in which all the characters take part.

**Length 300 feet** **Price £7 10 0 (less 33⅓ per cent)**

## The Lighthouse Keeper.

We confidently recommend this film to the notice of showmen as the best-staged British subject produced for many months. An interesting story of an old lighthouse keeper who, after drawing a sum of money from the bank, is attacked by two "land sharks"—male and female. After a struggle he succeeds in escaping from them and duly makes his way to his lighthouse home, where his daughter is anxiously waiting his appearance. He places the money in a candlestick below the candle, and then makes his way to the top of the tower to trim the lamps. The two villains whose earlier attempt to seize the money has been witnessed, break into the tower during the night, attack the old man and, leaving him senseless, proceed to search for the money—without success, although in looking through the tower one of them actually carries the candlestick containing the coins. The keeper's daughter meanwhile has discovered her father's senseless body, and gives an alarm signal, which is seen by a coastguard. The lifeboat is seen being launched (a very striking scene), and the sturdy sailors capture the thieves and revive the old man, who adds to the discomfiture of the wretches by showing them the simple hiding-place of the coins for which they were searching.

**Length 590 feet** **Price £14 15 0 (less 33⅓ per cent)**

## COPPING THE COPPERS

An exhilarating comic subject. Two young men are bathing in the river close to a notice-board saying "no bathing allowed." An old lady seeing them, brings two policemen on the scene, who, on the swimmers refusing to yield themselves up, partially disrobe and enter the water to bring them to account. While the struggle is proceeding, Weary Willie and Tired Tim arrive on the scene and appropriate the uniforms, and on the bobbies emerging with their captives they are compelled to don the ragged garments left by the tramps.

**Length 265 feet** **Price £6 12 6 (less 33⅓ per cent)**

## The "Walturdaw" Co., Ltd.,

— 10, DANE STREET, HIGH HOLBORN, LONDON, W.C. —

Telegrams: "ALBERTYPE, LONDON." Telephone: 4707 Holborn.

758 billion times per second for violet. It is quite easy to imagine that if the crests of one wave correspond with the crests of another wave, they will coalesce and give a wave of greater amplitude; conversely, if the crests of one wave correspond with the depressions of a second, the motion will be neutralised. If, therefore, two interfering wave motions are identical in colour, its extinction will be absolute, and if the intensity of the waves be unequal, the resultant wave will be the difference of those intensities. By reflecting white light upon itself, so that the above-mentioned state of things shall exist, a selective action takes place, and through the neutralisation of certain waves, colour is the result. This is well seen in a soap bubble and in a fractured piece of glass, and it is on this principle that Lippmann designed his process of interference heliochromy. In practice, the sensitive surface of the film is made transparent, and during exposure in the camera, it is backed by a metallic mirror, which is easily formed by a layer of mercury. After development, the colours gradually become visible as the film dries, but to see them perfectly requires some special form of prismatic apparatus. This process has not yet been adopted either for lantern projection or for kinematography, but we have seen heliochromes of the spectrum made by the Lippmann process, which are perfect in the rendering of colour.

(*b*) *The Young-Hilmholtz colour sensation theory* affirms that all the hues in nature are physiologically equivalent to mixtures of three primary colours, red, green and blue—violet. This theory was suggested by Dr. Thomas Young early in the last century, and was amplified by Prof. Helmholtz. It has been further explained by Clerk-Maxwell, so that both names are coupled with this theory of colour vision. According to it, light is trichromatic and this can be proved in the following manner:—Suppose we had three lanterns, side by side, each throwing a disc on to the same portion of a white screen—if a piece of red glass is put into one of the lanterns, a green glass into another, and a blue-violet one into the third, and assuming that all other conditions were favourable, the result will be a white disc on the screen. If the green and red lights are projected together, the resulting colour is yellow; if green and violet the result is blue, and if red and violet the result is pink, the results giving what are termed *complimentary* colours. It therefore seems reasonable to surmise that if three photographs are taken of the same object, one recording the manner in which the red sensation is excited, another in the manner in which the green sensation is excited. and a third in the manner in which the blue-violet sensation is affected and viewing these three photographs under favourable conditions, we should see the object precisely the same as the original. This is, in fact, the principal upon which all processes of three-colour photography is based. The pioneer was Louis Ducos du Hauron, who mentioned such a process as far back as 1069, but the completion of the theory is due to Mr. Ives, of Philadelphia, Mr. Sanger Shepherd, of London, the Brothers Lumiere, of Paris, and Mr. G. A. Smith, of Brighton. In the Ives' process three photographs are taken through a red, green, and blue-violet screen respectively. From these negatives transparencies are made, which, when viewed under favourable conditions, through similarly coloured screens to those through which the negatives were taken, yield, by superimposition, a result in every way similar to the object photographed. This process was adapted to optical projection, but it never became popular, owing to the excessively high cost of the necessary apparatus for projecting such slides. The process has been simplified by Mr. G. A. Smith, and adapted to kinematography, but of this more anon. In the Sanger-Shepherd process the negatives are made in a somewhat similar manner to the Ives' process, but the three positives therefrom are made by the carbon process, and these are stained with dyes of colours which are complimentary to the colours of the screens through which the negatives were taken, *i.e.*, the transparency from the negative taken with the red screen is immersed in a blue dye, that taken from the negative though the green screen is dyed pink, and the one printed from the blue-violet negative is dyed yellow. These are superimposed, mounted between glass, and can be shown similarly to any ordinary lantern slide. The latest colour process of Messrs. Lumiere is the Autochrome process, in which grains of starch are dyed red, green and violet with special colouring matters. The mixture is then applied to glass, which is afterwards sensitised with a panchromatic emulsion, the film so prepared containing eight or nine millions of starch grains per square centimetre. The plate is exposed in the camera with the glass side towards the lens, so that the light passing to the sensitive surface shall first pass through the minute stained grains of starch. In this way a relative action takes place, and after development and reversal of the image, the plate presents precisely the same colours as the objects photographed. Attempts, we believe, are being made to adapt this process to kinematography, and we are sanguine enough to believe that they will, perhaps in some modified form, prove entirely satisfactory.

In addition to the above there are other processes of colour photography which are not sufficiently advanced to mention, but we cannot close this review without giving some further details of the one process which has been brought to a commercial possibility, so far as kinematography is concerned. We refer to Mr. G. A. Smith's method. It has been hinted that this is in many ways similar to the Ives process, but Mr. Smith reduces his colour filters and records from three to two, dispensing altogether with the blue filter and blue recorder. He undoubtedly approaches the subject from the standpoint of a practical kinematographer, determining to use the universal type of machine, and the usual film of commerce. He first had to find some means to render the film panchromatic, or in other words to make the film as sensitive to red rays as it is naturally sensitive to blue and white. We believe we are correct in saying that this took months of diligent research to accomplish, but at last the desired result was attained to perfection, for almost every shade of red can be rendered with the greatest fidelity. Another departure made by Mr. Smith was in the selection of his colour filters. He employs but two, namely, red and green. The red filter passes red, orange, yellow and white light, as well as their components. The green filter passes green, yellow, blue and white, and their components. In addition to basing his process on the Young-Helmholtz theory, he also takes

# "EMPIRE"

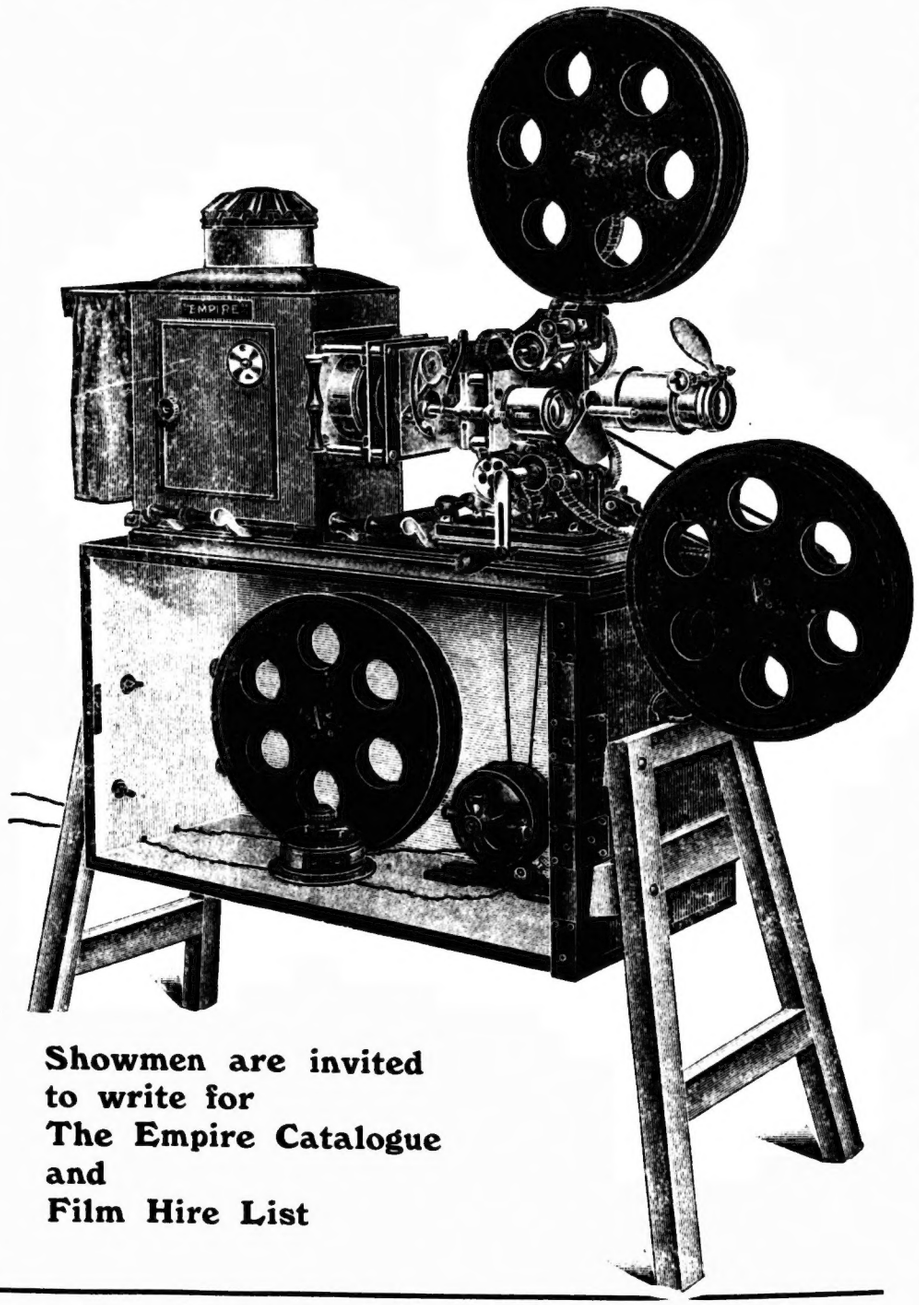
## OUTFITS FOR CONTINUOUS PICTURE EXHIBITIONS

The successful Exhibitor is the one who gives the best show. You cannot give a perfect picture exhibition with inferior apparatus. To use "Empire" machines is the first step to success; the result on the screen is as clear and steady as a lantern slide. They are used by all the most prominent showmen in the country and are already installed in many of the leading Provincial Variety Halls.

THE

## "EMPIRE" No. 2 CINEMATOGRAPH

The Machine for all heavy work.
Now fitted with our new improved safety cut-off




### *Special Features:*

1. Release controlled by the Film
2. Film breaks—Shutter drops
3. Independent of stopping Machine
4. If motor-driven film breaks—shutter drops, motor stops—all automatically
5. Simple and absolutely efficient
6. A real fire preventive

**The machine with all the most modern movements.**

## Film Hire

***Top your bills with Star Subjects from OUR LIBRARY***

**TERMS AS USUAL**

**ABSOLUTELY NO INCREASE**

**Showmen are invited to write for The Empire Catalogue and Film Hire List**

## W. BUTCHER & SONS, Ltd.,

The Showman's Headquarters for everything appertaining to Cinematography,

FARRINGDON AVENUE, LONDON, E.C.

Telephone 5995 Holborn (3 Lines)

Telegrams: "ENGLAND, LONDON"

advantage of another theory, namely, that of persistence of vision. It is a well-known physiological fact that the impression which light makes on the eye is not obliterated instantaneously, but it continues for a short time after the cause of the impression has ceased to act. Its duration varies with different eyes, and also with the intensity and colour of the light, but in all cases it is from 1/10th to 1/24th of a second. The whole science of kinematography is based on this fact. Mr. Smith utilises it in the following way. His panchromatic film is exposed in the camera through a red and green screen in such a way that every alternate picture is taken through the red screen and the remaining pictures are taken through the green screen, so that one picture gives the red sensation, the next gives the green sensation, while the next again gives the red, the next the green, and so on throughout the whole length of the film. These films are projected on the usual type of machine, but with slight modifications. Red and green filters are inserted in the openings of the shutter, so that the picture which was taken through the red screen is projected through the red filter on the sheet, and the picture taken through the green screen is projected through the green filter on the sheet, the remainder of the shutter being made up of two blades so as to cover the movement of the film as in an ordinary film. It will be seen from the above that the machine must be geared so as to project the pictures at the rate of 32 per second, and we believe it is on this account that the movement of the projected pictures on the screen is somewhat slow. It is a minor difficulty, which will no doubt be remedied in time.

Such is, in brief, an outline of the various processes of photography in natural colours—the subject opens an immense field for further research, but we have no hesitation in saying that kinematography in colours will prove another factor towards the popularity of animated pictures, and we congratulate Mr. Urban on again leading in the latest development.

### Pathe Freres, Ltd., and a Former Director.

An action taken in the High Courts by Messrs. Pathé Freres against C. P. Ivatts, formerly a director of the company, has interested the trade during the past week. The company sought to recover £1,479, money alleged to be due to the company. His lordship, in giving judgment on Tuesday, referred to the money spent by the defendant in entertaining artists, who visited the flat in order that the company might obtain vocal records. He believed defendant was spending sums which he thought would result in benefit to the company. He dared say defendant was most successful in persuading the artists to put their voices into the records, but that was not the same thing as being authorised by the plaintiffs to spend money on their entertainment. The conclusion he had come to was that, as regards plaintiffs' claim, the defence failed, and that there was no true release of defendant's liability by the company. There must be judgment for the plaintiffs for the amount claimed, with costs, and also on the counterclaim, with costs. Mr. Bennett asked for a stay of execution in view of an appeal, and his lordship granted this, if the amount of the judgment were paid into court within ten days.

**PHOTOGRAPHIC AND OPTICAL BOOKS AT GREAT REDUCTIONS.**

New Books at 25 per cent. Discount! Books on Photographic, Optical, Technical and ALL other subjects supplied. Sent on approval. State wants. Catalogues free. Books purchased.—W. & G. FOYLE, 135 Charing Cross Road London, W.C.

# The Latest from Paris.

FROM OUR OWN CORRESPONDENT.

I lately gave information concerning the International Convention and since have withheld any comments on this subject which might have raised any bad feeling and been prejudicial to the interests of all. As a general understanding seemed to exist, it was necessary to do nothing that would cause a rupture or to give news which had no foundation. It would have been a pleasure to announce the definite arrangements by which a remedy to the actual crisis would have been made in Paris. Unfortunately I am once more obliged to defer this happy moment. I must say, however, that the decisions taken by the members of the International Congress will not be put into practice for another month. The 1st of March will have seen no revolution in the film market, and films, I believe, will continue to be sold as before.

On the other side the makers seem to augment the delay for the return of the films in allowing six months instead of four, which will thus enable the showmen to recuperate a larger benefit than if these film were returned in four months. This proves that the makers understand that the exploitants are not to be sacrificed, and that their interests are common. Concerning the number of adherents to the International Convention, this is not officially established, and several signatures will be missing. I also know that an important group composed of six firms, French, Italian, and English, is about to form a distinct camp, shunting all the influences of the makers, such as Pathé Freres, Gaumont, and the Eclipse. The directors of this new association seem quite decided to act by themselves if the essay of the International Convention lately established does not seem to give fair results. All this appears to bring us back to the former state of things, and is not likely to ameliorate the situation of the market.

The syndicate of showmen is about to construct large works for the making of moving pictures to be supplied to all the members. It is certain that it will not be difficult for the directors to group all the necessary artists and obtain the best films, thus rendering themselves independent of all the makers much to the detriment of the latter. France is not the country for trusts; my opinion has always been that there is too much jealousy amongst French commerce of all classes to allow them to work hand in hand. They will always agree, provided each member does what he pleases. There is an old story told of a cello player in an orchestra who was asked by the leader to play what was written in the score and nothing more and who replied that as his 'cello belonging to him he was at liberty to play on it what he d——d well liked.

The Franco-Japanese Society gave a meeting at the Salle de l'Alliance, 186, Boulevard St. Germain, where a very interesting conference was given by the Marquis de la Mazeliere on the Japanese and their island. Great success was obtained by the Marquis and the moving pictures that were projected during the lecture—The Rapids of the River Ozu, Athletic Sports in Japan, A Procession in Tokio, and Here and There in Japan.

**Ashton-under-Lyne** Mediterranian Tragedy, Louis XVII, Musical Policemen, Mutiny in a Kitchen and the great fight between Johnson and Burns. This film is extra quality throughout and crowded houses showed their appreciation of The World in Motion Co.

FOR CINEMATOGRAPH THEATRES THE

**Harper Electric Piano**

**Provides high-class and up-to-date music, and pleases the public In use in some of the best theatres in London and the Provinces.**

**DON'T FAIL TO ORDER ONE Numerous Testimonials SOLD FOR CASH or for EASY MONTHLY PAYMENTS**

**Full particulars of this and other instruments from**

**The HARPER ELECTRIC PIANO Co. Ltd.**

(SIDNEY C. HARPER, Managing Director),

**258 262, HOLLOWAY ROAD, N.**

**And 83, New Oxford Street, W.**

**Telephones 1636 No and 4397 Gerrard.**

# WILLIAMSON'S RECORD.

## 1896 TO 1909.

**Attack on a China Mission Station**
**Soldier's Return**
**The Workman's Paradise**
**Match Seller**
**Spring Cleaning**
**Remorse**
**Wait Till Jack Comes Home**
**The Deserter**
**Home for the Holidays**
**The Stowaway**
**An Interesting Story**
**Gabriel Grub**
**The Old Chorister**
**An Affair of Honour**
**Brown's Half-Holiday**
**A Prodigal Son**
**Our New Errand Boy**
**Still Worthy of the Name**
**The Bully and the Recruit**
**Raised From the Ranks**
**The Little Mother**
**The Bargain Sale**
**Two Little Waifs**
**Her First Cake**
**The Sham Sword Swallower**
**Mrs. Brown Goes Home to her Mother.**
**The Miner's Daughter**
**A Day on His Own**
**Where there's a Will there's a Way**
**The Village Fire Brigade**
**Orange Peel**
**The Brigand's Daughter**
**Just in Time**
**Bobby's Birthday**
**Why the Wedding Was Put Off**
**Getting Rid of His Dog**
**The Rival Cyclists**
**The Professor's Great Discovery**
**Sunshine After Storm**
**My Wife's Dog**
**St. Kilda**
**Under the Microscope**
**Peeps into Nature's Realm**
**Series I., II. and III.**

You know how these have pleased the public in the past.

You have made money with these winners. Why not make more? Try them again. Your present public do not know them and subjects like these do not come out every day.

**4d. per foot less 5 per cent. for cash, with order.**

We are issuing this week a magnificent Romance, staged and based upon the Italian Earthquake, thrilling, well acted and of exceptionally good quality, entitled :—

# LOVE AND PITY

**640 feet.** **4d. per foot nett.**

And upon the old conditions. The new conditions apply only to films published after March 1st.

***Look out for "THE TOWER OF LONDON."***

A complete, magnificent spectacular play. **Ready Shortly.**

**WILLIAMSON, DRESSLER & CO., Ltd., 27, Cecil Court, Charing Cross Road, LONDON, W.C.**

**Telephone 7393 Central** **Telegrams: "Kinetogram, London."**

# Weekly Notes.

MR. T. J. WEST has, I regret to learn, been laid up with lumbago for nearly a fortnight past, but I am glad to know that he is once more back at business at Piccadilly Mansions, though not completely recovered.

* * *

A SOLICITOR writes to the *Newcastle Chronicle*:—"As an occasional visitor to one or other of the kinematograph exhibitions held in the town, and learning that the use of the piano has been discontinued at one or more of the halls, I should like to point out that the disuse has probably been occasioned by a misconception of the Act requiring licences for music, singing and dancing at places ordinarily used for these purposes, such as variety halls.

* * *

"THE Act, as I understand it, does not, and cannot, apply to the mere use of a piano as an accompaniment to, though it may and does enliven the entertainment given at these halls which are not ordinarily used for the acts defined by the Statute (which is penal and must be construed strictly) inasmuch as the use of the piano is no more 'the entertainment' than the use of the organ in the cathedral, churches and chapels of the city constitutes the service.

* * *

"IT would be a misfortune not only to the pianist but to the visitors if such accompaniment is met with an official interdict." "Solicitor" is referred to our back numbers.

* * *

THE Hackney Borough Council recently sent to the various Boroughs of London asking them to unite in making representations to the Home Secretary with regard to the licensing and regulating of kinematograph shows. Many of the Boroughs were not aware that the Home Secretary had already decided to frame a bill dealing with these shows, and it is very interesting to read the remarks made at the different Borough Councils when the question was discussed. For instance, it came before the Greenwich Borough Council, when Councillor Ross moved that the report be sent back to the committee, saying that the matter "affected places of worship where kinematograph shows were given." Alderman Soames seconded, and characterised the recommendation as "grandmotherly legislation." Many other interesting statements were made, but I believe the majority of the Councils have merely received the Hackney communication without discussion. * * *

OUR friend Mr. Walter Reynolds certainly does not mean "red tapeism" to kill his agitation for legislation. On Tuesday he asked the chairman of the Theatres and Music Halls Committee: "In view of another kinematograph fire having occurred—the third one resulting in deaths and injuries since Christmas—whether he can give us any information as to the progress of the short bill promised by the Government to bring all kinematograph exhibitions under the control of the Council." Mr. Greenwood replied: "I have no information as to the progress of the bill dealing with kinematographs which the Home Secretary stated he would introduce in the present session of Parliament. No such bill has yet been introduced, but it should be remembered that barely five weeks have elapsed since the intimation to the Council of the Home Secretary's intention to introduce legislation of the subject."

* * *

IT is interesting to know that the Mayor of St. Pancras (Mr. E. T. Heron, J.P.), who is the proprietor of the KINEMATOGRAPH WEEKLY, gave as part of his Borough entertainment last night a series of animated pictures. A number of London mayors were present, many members of Parliament and the County Council, and numerous members of the City Corporation and public men, and all expressed themselves pleased with what was decidedly an innovation in municipal entertainment. The general consensus of opinion was that there seemed nothing very dangerous or formidable in the projection box, which was placed on the ball-room floor and made quite a beauty spot with its surround of flowers and palms.

* * *

MR. G. W. SMITH, sen., of the Vitagraph Co., is, I hear, over in Paris, and he will doubtless be discussing the plan of campaign and completing the arrangements with Mr. Reader, of the Paris house.

* * *

I HAD a chat with Mr. G. W. Smith, jun., on his return from America this week. Mr. Smith has been away about seven weeks. It was he who rushed off on the "Baltic" with the negative of the Italian earthquake for the American market and he had a most wonderful voyage, which took thirteen days—nearly sufficient to kill the possibilities of success with the film. It was the "Baltic" which rescued the 600 passengers from the "Republic" during the thick fog and they had a very good chance of being run down themselves.

* * *

As showing the wonderful energy of the Vitagraph Co.'s staff, I learn that Mr. Smith arrived at New York on the Monday and they worked the whole of the day and night when 72,000 feet of the earthquake film were produced ready for the market on Tuesday. The subject went like hot cakes and proved a very big draw, the vaudeville houses featuring it and booming it for all it was worth.

* * *

A SPICY bit of information was given, for a halfpenny per time, to the readers of the *Daily Chronicle* in its issue for Friday, February 26th. The writer says:—"Up to the present it has not been possible to manufacture or repair bioscopes on this side of the Channel. The result of any breakdown of the mechanism has necessitated a delay of some weeks whilst the damaged part has been sent abroad for repair." It would perhaps come as a shock to the writer to hear that there are at least ten makers of bioscopes in this country, and they are all in a position to make any repairs that are necessary. But daily journalism on technical matters is always amusing, and such tit-bits as the above are quite as good as the comic papers, although the writers generally haven't the wit to see it.

* * *

The completion of Mr. Jamilly's reminiscences, which appears on another page, should interest the English makers of film subjects, who after appointing agents in various countries are content to leave matters in their hands and then expect shoals of orders.

* * *

Several agents I have met on the Continent knew next to nothing of the firms they were supposed to represent, and in conversation with them I have been surprised at the lack of discernment on the part of those who appointed them. And this reminds me that we have an authorised agent or correspondent for our journal in every part of the world, and if we can be of assistance to makers anxious to open up new territory, we shall be pleased to give them information.

* * *

I LEARN that the Supreme Court in New York Justice Fitzgerald, on February 23rd, dissolved the injunction against the Motion Picture Patents Company in which Percy G. Williams sought to compel the Vitagraph Company of America, a licensee of the Patents Company, to supply his theatres with film. * * *

A MEETING of the Council of the Kinematograph Trade Protection Society (registered office, 12, South Square, Gray's Inn), was held yesterday, Mr. Griffiths in the chair. The resolutions of the previous meeting were confirmed. Mr. H. B. Harraway was appointed solicitor to the society, with full power to take any legal steps necessary to safeguard its interests. Several new members were enrolled, and the general tone of the meeting was unanimous for unity and self-protection. The renters and showmen are considerably strengthening their position both in England and Paris in order to protect themselves from any eventualities which might arise in the future.

# "Urban" "Eclipse" & "Radios" Films
# Fourpence per foot net

Terms: Cash with Order

OF THE FIRST NATIONAL IMPORTANCE . . NEW URBAN FILM

## Now running with big success at the Palace Theatre, London

# INVASION: ITS POSSIBILITIES

### Showing United Naval and Military Action

Original and exceedingly realistic operations by land and sea of the handy man, ships, guns, armoured trains, marines, field artillery and maxim batteries in action, medical corps, transport service, etc.

Invigorating and inspiriting invasion and defence of Britain—sharp, incisive, decisive and convincing. Actual service scenes cleverly reproduced in kinematograph pictures of the most perfect quality.

**Camp Life from Reveille to Tattoo** **Every arm of the service engaged**

### Order of Pictures—"AS IT IS"

**Cruisers (close view as they approach the camera).** **The Handy Man's Mess.**

**Scenes in Camp—March of Regulars and Territorials—Pitching Tents—Reveille—Cleaning Accoutrements—The Scottish Regiments—Cavalry in watering order.**

### "AS IT MIGHT BE"

**Bird's eye panorama of the camp—the guard tent—the alarm—scouts out—dash of mounted infantry.**

**The naval brigade repels an attack—submarine mines explode, and the battleships fire upon the enemy.**

**Building a pontoon bridge.**

**Landing of the invaders with horses and guns.**

**Invaders march up the defile, hauling their artillery.**

**Batteries of guns galloping into action.**

**The Commissariat and its escort.**

**Advance of a Scottish regiment.**

**Signalling by heliograph and Flags—Advance in open order—Maxim gun brought into action—Signal "Enemy in sight"—Firing of the new field guns—Advance of mounted infantry.**

**Naval scenes—Gun boats firing to cover the landing—Invaders beaching their guns—spirited scenes.**

**In the trenches—temporary retirement of the defenders—attack—carrying off the wounded.**

**Repulse of the invaders—the Maxim armour-clad train turns the tide of battle.**

**Invaders land the 4.7 gun, which is hauled up the slope.**

**Rushing the position—Final defeat of the invaders—scenes of re-embarkation under cover of their guns.**

**March to quarters of the victorious troops.**

**His Majesty and his right hand men.**

**Finale: Close portrait views of His Majesty the King in conversation with Admiral Sir John Fisher.**

**Their Royal Highnesses the Prince of Wales and Prince Edward.**

**Field Marshal Earl Roberts, V.C., K.G.**

**No. 2346** **Code "Englishman"** **Length 1055 feet**

**TERMS ON APPLICATION**

## CHARLES URBAN TRADING CO., LTD.,

*Kinematograph Specialists and Film Publishers,*

## URBANORA HOUSE,

WARDOUR STREET, LONDON, W.

**Distributing Branches in every Country.** **Telegrams "Bioscope, London." Telephone: 3118 Central.**

# Reminiscences of the Far East with a Kine Show.

No. II. By DAVID JAMILLY.

Religious prejudice in the East is one of the most potent factors. His show is at once branded "Kaphir" (stronger than the well-known Polynesian Taboo), and all unconsciously he has brought failure upon his own head since no Moslem, the loyal follower of Mahomed, will deign to step across the threshold of even a tent carrying that sign. Then again he has with him such films as the Cup Tie Final, The Boat Race, The Derby, The Burns-Johnson Fight, or East Lynne, Maria Martin, and a thousand others one might mention, subjects which not only have no interest whatever to the native, but which absolutely fail to convey the least sense to him. His musical repertoire also is decidedly lacking in essentials, he supplies English songs by English artistes and English airs on English instruments; his audiences' feelings under these circumstances are somewhat similar to those of the average European who has to suffer an hour or two's tom-tom beating.

He is probably ignorant of the dialect, at any rate he can but speak one or at the most two of the languages, whereas he is travelling in a land where there are more tongues than in the rest of the world. He cannot suffer the mode of living, the climate, nor his general environment. Robbed right and left by his servants, visiting the wrong locality at the wrong time of the year, unable to travel with economy, often stranded altogether through utter ignorance, but few ever get over their first attempt at exploiting the native. But, on the other hand, given a European who does speak the language, a man accustomed to dealing with local tastes and understanding customs and prejudices, he will do much better than in England even with the best of shows.

In spite of his inability to grasp the meaning of some films —many of our best comics are an absolute frost—the native duly appreciates excellence in quality of the exhibition. He will shrug his shoulders and mutter at an old and torn picture, and indeed if some of the shows I have seen in England were served up to him, the proprietor would find he had collected a whole bunch of trouble for himself. It is not uncommon for a poor show to be smashed to atoms, the tent burned down, and the showman chased from the town. Exciting work is the kinematograph in the East!

While I was touring the Archipelago I happened to miss the mail boat which I had intended taking to the Island of Borneo. There was nothing left for me to do but to charter an old junk—there is an interval of weeks between steamers. Westerners accustomed to all the luxury of modern travel can form no opinion as to the primitive nature of some of these vessels. The specimen that was hired to me was princely compared with some of them. The skipper, an easy going old Dutchman who mooned about the deck all day in a pair of gorgeous bhatek pyjamas and a white zephyr jacket dividing his attention between gin and pahit and huge Manilla cigars, a first mate of unknown nationality, and an Eurasian engineer, were the only white men—or nearly white men—on board. The remainder of the crew was made up by a cosmopolitan collection of eight, varying in shade from a light saffron to a deep mahogany. It has always been my habit to include in my medicine chest a few bottles of brandy—a panacea for countless ills—and these I kept stored away in my cabin (save the mark!).

In an unhappy moment the engineer discovered them, and helping himself was soon in a state of hopeless intoxication. A sailor, I have found, no matter what land he hails from, always seems to have the faculty of getting more deadly drunk than the follower of any other profession, and this particular marine engineer was no exception to the rule.

The first mate came up to me and explained the situation, pointing for corroboration to the senseless body y ng under the bulwarks and rolling like a log with each motion of the vessel. The engines, without attention, soon ran down, and we fell to drifting about in the most helpless fashion. To add to the trouble we were very shortly caught in a squall, and from that day to this I do not know how we lived through it. Certainly the captain played no part in our salvation, he never left his gin and pahit for a moment, never even opened his mouth, but just went on smoking and let those who cared about it work.

Things went on in this manner for about two days—I might say that the mail steamer makes the passage in about thirty hours—when I really began to think I had some serious cause of complaint. But every time I approached the skipper on the subject I was met with more shrugging of shoulders and expressions of absolute indifference as to our progress. Eventually the engineer recovered and our wretched little 80-ton junk, steaming at the phenomenal speed of four knots per hour, arrived at the Island of Borneo after having been at the mercy of wind, wave, and storm for the best part of five days. My venture proved highly successful, for with the assistance of Messrs. Pathé Freres' wonderfully convincing pictures of the Russo-Japanese War I simply coined money.

While in this island I made each day a short journey into the interior, making the acquaintance and even enjoying the hospitality of the notorious and much dreaded Dyaks. It is impossible to portray the beauties of this marvellous country, priceless orchids grow in reckless profusion at every step and "Consul's" brethren, orang-utangs, roam about in crowds trampling these magnificent blossoms heedlessly underfoot.

The Dyaks employ a very ingenious method in order to capture these terrible beasts, who in their own home are actually more dangerous than the tiger. The wily natives collect into several large bands and after drugging the pools where these man-like animals drink sit down and wait, or go out and follow one of the flocks until they stop to drink at the doctored pools. A few moments after "refreshing" themselves these animals become as weak and harmless as children and in this condition are carried away in large numbers.

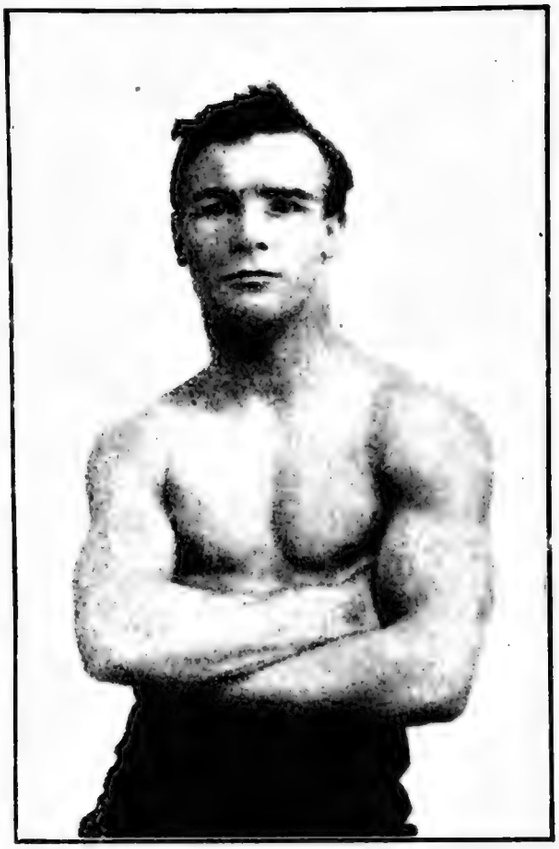
At the same hotel as that in which I was staying I met a gentleman who purchased nearly 30 orang-utangs captured in this manner for shipment, I believe, to the great firm of Hagenbeck, of Berlin, and I am sorry to say I was the unhappy witness of a terrible mauling he received from one of them which nearly cost him his life.

I hope your readers will forgive me this wide digression from my subject, but once one gives way to reminiscence it is difficult to stop. At any rate, if it does nothing else, it tends to show how varied is a showman's life in the East and how hopeless are his prospects without intimate knowledge of local conditions.

Some little time ago, when the greatest of our English firms, Messrs. Chas. Urban, with their usual enterprise, produced a series of pictures depicting the havoc wrought in Hyderhabad by the recent floods, I promised you an article descriptive of the town. However, pressure of business prevented me giving it to you, but while on the subject I might say a few words here.

After the fashion of most Indian cities, Hyderhabad is divided into two parts, the cantonment wherein are contained the residences of the whole of the European population, and the city proper the purely native quarter.

I have spent several months in this rich city at one time and another, and whilst there have shown to all the high dignitaries, including the Nawab Zafarjung, the Nawab Salajung (War Minister and Prime Minister respectively) and Sir Afsw-el-mulk, the Commander-in-Chief of the great Nazam's



# The Great International LIGHT WEIGHT BOXING CONTEST

— AT THE —

## National Sporting Club

February 22nd, 1909

BETWEEN

## JOHNNY SUMMERS

AND

## JIMMY BRITT

**This, the best Sporting Picture of the year, reproduces the whole Match from start to finish, in scenes of the first photographic quality.**

**If required, the principal rounds only will be supplied.**

***Telegram, received March 1st, 1909—***

**"Kinetonia, London,**
**"Summers—Britt Fight Film great success.**
**"Business extremely good.—*Brown, Argyle Theatre, "Birkenhead.*"**

**Particulars and terms from**

# KINETO,

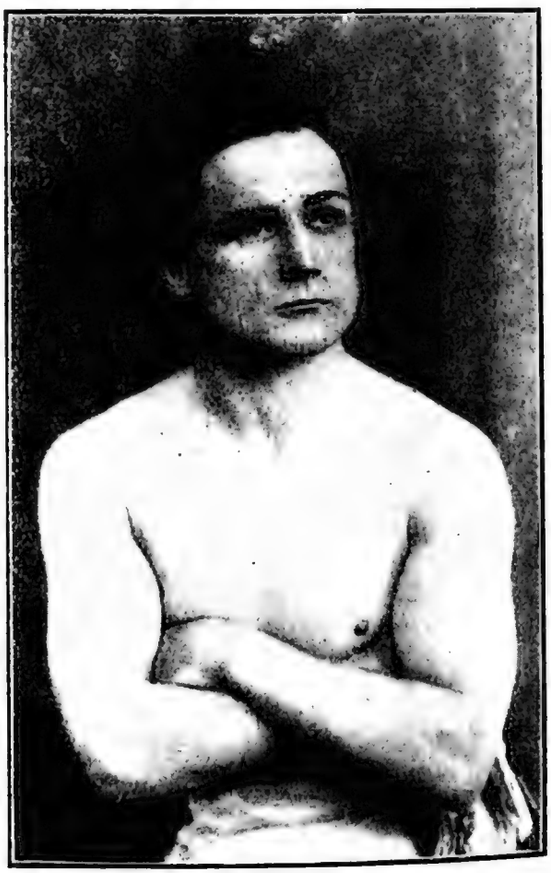
**LIMITED**

## 48 RUPERT STREET,

**Shaftesbury Avenue, LONDON, W.**

**Agents by special appointment for the world-renowned "URBAN," "ECLIPSE" and "RADIOS" FILMS**

**Telegrams "Kinetonia, London"**
**Telephone 6730 Central**



army. It is this latter officer who is the owner of the wonderful deer-hunting cheetahs, a photograph of which appeared recently in one of our illustrated weeklies.

There is a capital hall in Hyderhabad, the Bishop Whitehead Institute, which I engaged for the purposes of my show, and one night this was the scene of a brief but exciting siege. I had a splendid audience, packed from the floor to the ceiling, but outside were literally crowds of British Tommies clamouring for admission. Reluctantly, as you may well imagine, I was compelled to close the doors, and this was a signal for a general assault upon the building by the disappointed soldiers. On the exterior they demolished everything that was breakable. Windows, lamps, ornaments in toto. At last, after they had exhausted their wrath, they broke up and cleared quietly away, leaving us to proceed with the entertainment.

You should meet Tommy in the East, he's a rough handful, but withal, the best fellow in the world!

Before bringing this lengthy article to a conclusion, I should like to comment upon the subject of film service. Practically the whole of the business east of Suez is in the hands of the pushful firm of Messrs. Pathé Freres. Our colonies, possessions and dependencies, being under the able personal guidance of the ever-genial Mr. Ivatts. Long may the cock crow! There is no reason why our great British firms should be cut out in this manner, that is, beyond the fact of their own lack of enterprise. They—the British firms—do, indeed, claim to possess "agencies," but those in charge are usually men engaged in business of an entirely different nature and men totally ignorant of films and the various apparatus of the trade.

This at last brings me to a halt, though, indeed, a very discontented halt, since I am always loquacious upon the subject of the "poor beni'ted 'eathen," to quote Kipling, and I feel confident that it will not be long before the pen which I now lay aside will rush again into print.

DAVID JAMILLY.

# West's Pictures in Australia.

A few items of moving picture news from this far-off land may not be out of place. West's pictures are firmly established in every capital of Australasia, and permanently so. The most minute details of every branch of the enterprise is carefully attended to, and no trouble or expense spared to be ahead of all others. Our chief is now in London carefully selecting the best and most appropriate subjects for his Australian patrons. Only the best will do, for the public here are hypercritical. They have seen the best and want to see better, and as the population is limited frequent changes are the order of things, and it is very rare that a picture runs more than a week in any city. Industries and travel scenes are most in favour, as the young Australian is always anxious to learn about other countries, and to see industries that hitherto he has only read about. Moving picture producers are in evidence here, but at present the demand for the locally made article is very small, and scarcely warrants the trouble and expense. In our Melbourne building, Olympia, we can seat over 4,000, and never a Saturday passes but that we are obliged to refuse money. The machine is 135 feet from the screen and placed outside the main building, thus doing away with the hearing of the unpleasant click which is usually associated with similar entertainments.

All around us are other moving picture impresarios competing for the public's patronage, but we have now been so long and firmly established and possess a very valuable asset the confidence of the public—that our weekly receipts show no sign of diminution, on the contrary, last week a new firm started business right opposite our entrance in a very fine building, and I understand the entertainment is a very good one, nevertheless our receipts for the week jumped over £100 perhaps, as our chief says, "the more butchers there are the more meat sold."

This week the business has been very large, chiefly due to the production of the French Art film, The Red Hand. This is acknowledged by all to be one of the finest series shown here, the character acting of M. Severin being a revelation to many of our patrons. Lady Letmere's Jewellery has also proved a money getter, and we are all delighted that Mr. West has been able to secure the first rights of these French and English masterpieces, they are costly, but the results well warrant the outlay. If our business continues to increase at the rate it has lately, I don't know how we shall manage, as although we can accommodate 4,000 we have to refuse money.

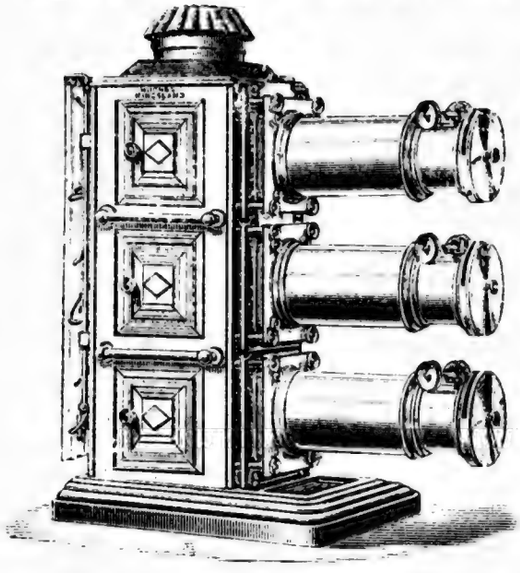
Pathe Freres' representatives are busy here taking pictures for the Commonwealth Government, which are to be shown all over the world, and I think this will prove a good thing for the country, as there is no doubt the majority of people at home know little of this world, and many think it is solely a black fellows abode with a sprinkling of whites. There is not a better country under the sun, and anyone who wants to work need never be without it. Of course, malcontents exist everywhere, and you can in every city meet the man who is looking for work and praying to heaven that he won't find it.

E. ERSKINE-SCOTT,
West's Pictures, Olympia, Melbourne.

**HUGHES for LANTERNS.**
**HUGHES for SLIDES.**

If you want a High-Class Lantern, and to catch BIG FISH
"You want a Lantern like this."

**Hughes' Patent Miniature Malden Triple.**



**The better class audience want Beautiful Pictures, not Films.**

**The grandest effects and illusions are created with a Triple.**

**The Perfection of Efficiency and Portability.**

Dimensions about 22 by 8 by 7 inches Considerably less in weight.
Ventilation perfect, and will remain as cool as the larger Lanterns; extra rigid and strong to bear the weight of the larger diameter lenses; no trouble in fitting up, ready for use in a few minutes.
Suitable for travelling Exhibitions. It is complete in every way, and is a triumph of portability, a veritable *multum in parvo*. The technical parts have been covered by patents. Full particulars in large catalogue.
Illustrated Lantern Catalogue of 160 Original Engravings of Lanterns, Apparatus, Grand effects, &c., 6d. 60,000 Slide List—Scripture, Temperance Hymns, Travel, Tales, Comic, etc., 6d. Postage, 3d. Grand Illustrated Bioscope List, 6d., Postage 3d.

**W. C. HUGHES & Co.,** Specialists in Optical Projection,
(Established over 40 years.)
**Brewster House, 82, Mortimer Road, Kingsland, London, N.**

# FILMS

LIMITED

Manufacturers of the Challenge Specialities

## Films for Hire

## Apparatus for Hire

THE

# Premier Service

Contracts can now be arranged for weekly, monthly or yearly hires. Any quantity.

Large and varied Film stock. New subjects added daily.

Every class of show catered for.

Send for lists and particulars of service at once.

It is too late to sharpen one's sword when the drum beats to battle

18 & 20 MANCHESTER STREET, LIVERPOOL.

And at 35 High Street, BELFAST.

# "LUX" FILMS

TO

# Hiring Firms and Showmen

**Notwithstanding what is rumoured in the trade the "LUX" Films are still to be had as usual without any restrictions whatever**

**LATEST SUBJECTS**

| | | |
|---|---|---|
| Earthly Paradise - - - | 465 feet | £7 15 0 |
| Electrified Humpback - - | 449 „ | 7 9 8 |
| Tragical Love - - - - | 262 „ | 4 7 4 |
| Gaffes (The King of Detectives) - | 596 „ | 9 18 8 |
| The Blind Pilgrim - - - | 593 „ | 9 17 8 |

**Write for weekly list of descriptions of our Films**

*SOLE AGENT for United Kingdom and all British Colonies, except Canada—*

## R. PRIEUR, 68 Basinghall St., London, E.C.

Telephone No. 165 Central

Telegraphic Address "ENERPHONE, LONDON"

Telephone 968 HOP. Telegrams: "WALTER TYLER, LONDON."

# ITALA FILMS

CORSO CASALE 91, TORINO, ITALY

## Foolshead Wishes to Commit Suicide

A further screaming adventure of this delightfully funny character. Refused by the lady he worships, Foolshead attempts to take his life—leaps out of the window, runs his head into a wall. leaps down a well, blows himself up with dynamite, etc., etc. without any success.

**Length 495 feet.** **Price £8 5 0 nett**

***Sole Agents for the British Empire—***

## WALTER TYLER, Ltd.

***48-50 Waterloo Road, London, S.E.***

# WALTER TYLER, LTD

***48-50 Waterloo Road, London, S.E.***

**Telegrams "Walter Tyler, London."** **Telephone 968 Hop.**

## Our Films, 4d. Per Foot Nett

## The Persecution of the Huguenots

**(No. 2.) Eclair, Paris, Film.**

A capital companion subject to the film issued a week or two ago. In this case, one of the members of a troop of dragoons who have been billetted in a peasant's cottage, falls into a drunken sleep on the floor. His companions believe him to be dead, and drag the peasant's daughter before an officer and accuse her of the murder. She is found guilty and sentenced to the stake. The faggots have been arranged about her feet and a torch applied and the flames are springing up, when the supposed dead man recovers from his stupor and reels into the market place just in time to save the girl's life.

**Length 710 feet.** **Price £11 16 8 nett**

***SOLE AGENTS FOR***

## *THE CELEBRATED "ECLAIR" FILMS, PARIS*

# Round the Shows.

*We shall be glad if Showmen and Exhibitors will send us their Programmes, List of Films, or any information respecting their doings.*

**At the Palace Pier, Brighton,** King's Pictures, with a weekly change of subjects, are doing remarkably well.

**At the Gem,** Marine Parade, Great Yarmouth among other films are Tragic Lover, Visit to a Cattle Ranch, Bohemian Girl, and a weekly illustrated news budget.

**The Public Hall, Rochdale.**—Mr. Pringle's Pictures here, advertised by the usual profusion of bills, include as chief subjects Tale the Ticker Told, supported by Raffles, Saved by a Dream, In the Days of the Pilgrims, etc.

**The Pavilion,** Sunderland, is still featuring Count of Monte Christo and in the programme are to be found Bathing, Major Richardson's Bloodhounds, The Suffragettes Dream and Search of Oblivion.

**At the New Hippodrome,** Barrow in Furness an attractive programme is presented. It includes The Royal Visit to Berlin, Modern Cinderella, The Hypnotiser, In the cause of Faith and Next of Kin and many other attractive subjects.

**Palace, Sunderland**—At this popular place of amusement the Ruffell's Bioscope are this week showing the film depicting Miss Violet Charlesworth's well-known adventures with the motor car entitled The Welsh Cliff Mystery. Messrs. Ruffell have the exclusive rights for exhibiting this film in Sunderland.

**Central Hall, Sheffield.**—Messrs. Redfern's entertainment here is enjoying capital patronage; last week's films included Biscuit Making, Royal Visit to Berlin, and others. The vaudeville element includes selections by W. G. Webber, H. Hows, and Frank Coyle.

**The Picturedrome, Scarborough.**—Mr. Quinton Gibson here had a very attractiye series of films last week, the headliners being Mysterious Armour, Nick Carter in the Kidnappers, Benvenuti Cellini, Child's Devotion, Acrobatic Servant, Curate's Honeymoon, and French Children's Outing.

**The Gem, Great Yarmouth,** lost no time in securing a print of the film of the great fight between Summers and Britt, and this was put on on February 24th by Mr. C. B. Cochrane and continued during the week. Some striking special advertising matter was prepared for the subject and resulted in good houses.

**At the Co-operative Hall**, Hebburn Quay, the Auto Heroine is a big attraction and among other titles we notice Italy's Cavalry, A Timid Lover, Bobby's on the Spree, Runaway Kids and Its not a Cowl makes a Friar. Mr. Foster is giving the proceeds of the first show on March 5th in aid of the West Stanley Disaster when the patronage of many local people is expected.

**The Edison Animated Picture Co.** provided the inhabitants of Darlington with a treat last week, packed houses being the order of the day at the Central Hall. A long list of films included The Anarchist, Where the Breakers Roar, while the Cinephone pictures and the illustrated songs added to the enjoyment of the audiences.

**Mr. Waller Jeffs** introduced many novelties into his programme at the Curzon Hall, Birmingham, last week, the Cinephone with "Afraid to Go Home in the Dark" being a tremendous hit. Among the new films were Village Tragedy, and Hands of the Wizard, and variety relief was admirably furnished by the Players, an excellent combination of artistes.

**The Picture Hall, West Hartlepool.**—Mr. George Black's Life Motion Pictures at this hall include Stanley Pit Disaster, King and Queen at Berlin, Football Warrior, Vaccination against Injury, Rivalry, How Tambourines are Made, The Right of the Seigneur, Lockkeeper's Daughter, Marvellous Telecinematoscope, Suffragette's Dream, Playing Patience, and Cabin Boy's Dog.

**Empire Hall, Worcester.**—A judicious blend of the humorous and the pathetic made up a very attractive entertainment here last week, when the films included At Night, Panther of Bengal, Raised from the Ranks, Stolen Plans, Tomkins Buys a Donkey, Tramps Cycling Mania, and Guard's Alarum. The variety side of the programme is also strong, and good audiences have been the rule.

**St. George's Hall, Belfast.**—An enterprising management always provides first-class shows at this hall, and last week's selection of films was not a whit below the usual standard, the chief being Race for Millions, Playmates, Gnomes, Richard III., With Rod and Fly, The Prize Camel, Lady or the Lions, and Master of Mystery. There are also one or two good artistes.

**Mr. F. E. Bellamy** sends us the list of films for last week's show at his Picture Palace, The Green, Edmonton, and reports that, considering the weather, houses are satisfactory. The films are Cripples' Race, Days of the Pilgrims, Devil and the Cornet, Raised from the Ranks, Calorific Chest Protector, Game of Cards, Flash James, Blind, and The Strike on Moving Day. Prices are 2d., 3d., and 4d.

**The Central Hall, Colne.**—Mr. J. Duckworth, whose advertising matter is now, by the aid of two-colour printing, more striking than ever, features this week as his chief Premier Pictures, Pensions for Working People, Sorceror's Hoard, American's Record Trip, Mohawk's Ring, Importunate Neighbour, Gorges of El Kantara, The Quarryman, Price of Bread, and Prestige of the Uniform.

**At the Princess Picturedrome,** Southend, the programme last week included Champion Housedog, Animated Mattress, Logging in Sweden, Curious Mr. Curio, Mr Paulette goes sketching and the Non-Stop Cycle. The Southend Territorals last week after a route march attended at the invitation of Mr. Chapman, when films of territorials at work and play were shown. This is an innovation that other showmen might copy.

**The People's Palace, Swansea.**—Mr. William Coutts has a good list of films at both this establishment and the Shaftesbury Hall in the same town, the chief films at the former establishment being Lost in the Snow, Mother's Fault, Convict's Escape, Trainer's Downfall, Jone's Goose, Robert's Night at the Theatre, and Sunset, and at the Shaftesbury Two Little Shoes, Saved by Love, Shepherdess, Dare Devil Autocar, Difficult Pa-in-Law, and The Holiday Fiend.

**Palace Picture Theatre, Canterbury.**—Last week's films here included King and Queen in Berlin, Count of Monte Christo, Musical Policeman, Mr Brown's Prize, and The Tottenham Tragedy For the current week Mr. N. Nesbit, the enterprising manager here, has secured a capital list of films including Spectre of the Plains, Wonderful Eggs, Spanish Blood, The Shepherdess, Her Newsboy Friend, not to speak of the Cinephone pictures, which are remarkably popular. A good orchestra admirably supports the pictures here.

**Edinburgh.**—The appreciation of the people of the Scottish capital for living picture fare shows no signs of flagging, the three establishments providing this class of entertainment all enjoying good houses last week. Pringle's Picture Palace make a feature of Major Richardson's Bloodhounds, The Stepmother, and Tom Thumb, supported by many others. At the Shardwick Hall, the B B Pictures were also an interesting collection, Life and Customs of Burma, and the Herring Industry, being the most attractive subjects, and Mr. Willie Hayward pleasing everybody by his selections on the dulcimer and scylophone. Mr. Sanders, of the Operetta House, makes Sports of the World his chief subject and featured also selections by the Cinephone and Scotch Krin, comedian.

**Mr. Dove Paterson reports** a "teriffic success" for the concert in aid of the parish Church on Friday last, at which the Electrographic Pictures from the Gaiety attracted an audience numbering some 2,500. The cinephone shared the honours with a number of films of which the chief were Magic Umbrella, The Burglar's Daughter, Despatch Bearer, Christmas Eve Dream, King Opening Parliament, Tommy and the Sticktite and How Kinematograph Pictures are Made. Mr. Paterson's ordinary entertainment this week includes "The Galloping Major," and "The Rain Came Pitter Patter Down" on the Cinephone, and Bride of Lammermoor Embarrassing Present, Slippery Jim's Repentance, Importuna Neighbour, The Letter Thief, and Glorious Sunset.

# GAUMONT LEADERS

## A Tragedy of the Snow.

**Dramatic.**

Blood-Red Snow. Golden Snow. Redemption.

No. 2210 Length 556 feet Price £9 5 4

## A JAPANESE FANTASY.

**TRICK.**

No. 2203 Length 330 feet Price £5 10 0

## Weary Willie at the Carnival.

**VERY FUNNY**

No. 2211 Length 565 feet Price £9 8 4

## Algy Earns His Own Living.

**Comic.**

No. 2209 Length 575 feet Price £9 11 8

## The Boatman's Daughter.

**Dramatic.**

No. 2208 Length 640 feet Price £10 3 4

## The Glories of Sunset

A wonderful film Beautifully tinted

Setting Sun at Cape Martin Last Rays First Shadows Silver Moonlight

No. 2200 Length 272 feet Price £4 10 8

Telegrams—Chronophone, London. Telephone—2430 Gerrard

## THE GAUMONT CO. LTD.

CHRONO HOUSE, 5 & 6, SHERWOOD St., & 18, DENMAN St., PICCADILLY CIRCUS, W.

Tel. Bioscope, Glasgow Glasgow Office—142, TRONGATE. Phone 787 Tron

# JOHNSON-BURNS
# FIGHT FILM

## BEING BOOMED EVERYWHERE.

## You can only get it from GAUMONT'S.

### *Press Unanimously Applaud Quality:*

"The pictures are grand."—*The Sportsman*

"Thanks to modern invention, it is possible for us at home to satisfy ourselves concerning the incidents in a championship boxing contest."—*The Sporting Life*

"The pictures are equal, if not superior, to the Britt-Nelson pictures which, up to this time, have been the acme of fight pictures."—JIMMY BRITT in *Sporting Life*

"They are the finest set of boxing pictures that have ever been seen in this or any other country."—*Morning Leader*

"I have never seen films so realistic as these. The illusion is absolute. There is no vibration whatever."—Mr. JAMES DENGLASS in *Morning Leader*

"The films are most clear, indeed, the very best that have ever been seen. Every blow may be followed."—*New York American*

***Scores of similarly appreciative opinions***

3,700 feet of Film, or shorter if required—No feature neglected

## The Greatest Films of the Greatest Fight in History

RECORDS BROKEN IN EVERY PARTICULAR!

*No other Fight was so good—No other Pictures have the Drawing Power*

**This week's bookings:—CORK, MIDDLESBORO', LIVERPOOL, BRISTOL, LEEDS, BRADFORD, BERKENHEAD, PONTEFRACT, ASHTON, PRESTON, NEWPORT**

AND WE ARE STILL BOOKING

# JOHNSON-BURNS
# FIGHT.

# Regular Supplies
OF
# Latest Films

# The SAFETY BIOSCOPE Co.

IS NOTED FOR

PROMPT SERVICE OF BEST PRODUCTIONS.

## Latest Novelty.

## LIGHT AND SMOKEPROOF BOX

£6 10s — The Acme of Invention. — £6 10s

## The Navy and Army
# BOXING CONTEST.

600 feet 4d. per foot nett,

A SURE DRAW.

Telegrams: "Skelped, London.

102, PARKHILL ROAD,
HAVERSTOCK HILL, LONDON, N.W.

Telephone— 2022 P.O. Hampstead.

# Kinematography in Australia.

(FROM OUR SPECIAL CORRESPONDENT.)

The Lyceum Hall, Sydney, is capable of accommodating over 3,000, and is on a long lease to Mr. C. Spencer of the Theatrescope Co., and ranks amongst the favourite places of amusement in Sydney, and is patronised by the leading society people, for it is noticeable the improved class of people that are now attending picture shows, compared with a few years ago. The programme at the Lyceum last week was a fine one, amongst the films shown were Edison's fine subjects, A Football Warrior, and Convict No. 900. which are above the ordinary and always true to detail, etc. Harry Lauder was warbling She's ma Daisy, Pathe Juvenile Ju Jitsu, Customs Officers France, Hungary, India Rubber Shoes, etc.; Urban's Following in Mother's Footsteps (a very fine film), Life on Zambesi; Gaumont's C. C. Protector, Hypnotic Drama, etc.; Storj Satan in Prison, which was a great success.

This week the supply is not up to standard, but amongst the programme are Pathe's Waterfalls in Sweden, The Test, Prince's Rose, Arabian Pottery, Cotton Industry, Hippo Hunting, etc., etc., Clarendon's If and Little Christiana, Gaumont's Toy Soldiers, etc., etc.; Milliner Pranks, Sorcerer's Hoard, Rumkilm Ashore, Bear on Staircase, Farmer Jones going to market, etc., etc.; Edison's The Jester.

The Johnson-Burns fight pictures are now being shown in all the big cities and towns in Australia and New Zealand, and are a very great success, everywhere drawing in the shekels for Mr. Spencer that must ultimately make him a bio-millionaire. When they are going in England, America, Africa, India, China, and the far East the receipts will be enormous, they total now here—well, its a managerial secret, I guess, anyhow its very very big.

Mr. E. H. Huggins, who took the pictures, received great enconiums from press and public; he is now engaged in some fine local work.

The Hiring Department is assuming great strides. This week 137,000 feet went out, embracing all the principal centres. Mr. C. Spencer is now largely exporting all details connected with the business, so that a showman can be fully supplied with latest improvements generally. Inventors should communicate with him here to Lyceum Hall, Pitt Street, Sydney. Gaumont's Chronomegaphone is a great go, and will soon be in Melbourne and New Zealand under Mr. C. Spencer's direction.

### The Registration of "Handle-Turners."

The following appeared in the *Referee*:—"Sir,—Respecting last week's letter re above. The idea which I and a few other operators suggested four or five years ago to the London County Council is far better than all certificates—namely, all operators (or handle-turners) should be supplied with a book issued by the L.C.C. The book to be given to the manager of hall or hall-keeper before commencing the show, manager or hall-keeper to sign same every week. Books to be examined at any time by L.C.C. inspector or superintendent of local fire brigade and signed by them. No man to have a book issued to him after a certain date unless applied for through a known firm which guarantees he has had at least one month's experience with one or more of its operators. This book would show at a glance what experience a man had had. It would get him a job anywhere. Stop "operators" teaching men (as they do now) and getting them jobs on the bounce. Perhaps it would keep operators a little more sober, on a Saturday night especially, when L.C.C. inspectors are missing—about 11 p.m. It would possibly do away with a trade union, which the hundred and thirty would not agree to, and make a man who studies his business and keeps a clean sheet independent of everybody and also a credit to his master.—I am, Sir, yours, &c.

"Tottenham, Feb. 22, 1909." "HANDLE-TURNER.


Perfect Picture Projection

IN A

Fully Lighted Hall

t up-to-date Cinematograph Picture Theatre : : : :

The Electric Palace

Marble Arch, London, W.

are demonstrating daily a patented device which makes this possible. The problem of projecting pictures without the necessity of turning down the lights in the Hall in which they are displayed has at last been solved. ¶ This is nothing short of a : : : :

Revolution in Picture Projection

NO MORE EYE STRAIN!
NO MORE DARKENED HALLS!
NO MORE RISKS OF PANIC!

Perfect Safety, Comfort and Confidence

Send for full particulars and terms, or call at any time to see this wonderful invention demonstrated at

The Electric Palace

Marble Arch, London, W.

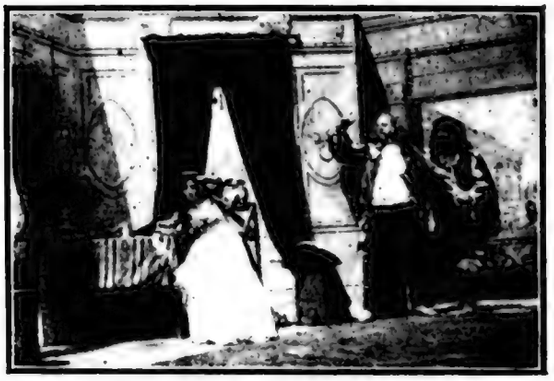
The invention has been fully patented all over the world. : : :

# The House of Head Liners.

# Vitagraph Films

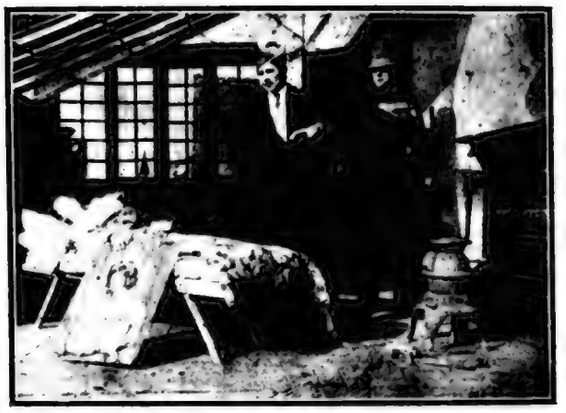
One Quality only, the Best — Only One Price

**Per foot nett 4D. Per foot nett**



## The Bride of Lammermoor

Dramatic. Code "Brila" 540 feet



## The Painting

Dramatic Code "Pating" 430 feet

## A Telepathic Warning

War Drama Code "Telwar" 675 feet

## He Went to See The Devil Play

Comic Code "Devpla" 295 feet

For full description of our Latest Novelties: **See "New Films and their Makers."**

SELLING AGENTS:- Spain, Barcelona; Hungary, Budapest; Italy, Turin; Argentine Republic Buenos Ayres; Germany, Berlin and Hamburg; Denmark, Copenhagen.

Telephone 14277 Central.

THE

Telegrams: "VITGRAF, LONDON."

## VITAGRAPH COMPANY OF AMERICA,

**25, Cecil Court, Charing Cross Road, London, W.C.**

NEW YORK: 116, Nassau Street. CHICAGO 169, Randolph St. PARIS: 15, Rue St.Cecile.

# New Films and their Makers.

## Eclair.

A second film of the PERSECUTION OF THE HUGUENOTS series is issued this week, and proves a fitting pair to the No. 2 issued some time ago. The plot is intensely dramatic, and the story is well told throughout. A member of a troop of Dragoons billeted in a peasant's cottage falls asleep, and his companions seeing blood on the floor believe him to be murdered and drag the peasant's daughter before the officers on a charge of murder. She is found guilty and summarily sentenced to death at the stake. Everything is prepared for her burning when the supposed dead man recovers from his drunken stupor and reeling into the market place saves the girl just as the wood is being set alight around her.

## Itala Company

FOOLSHEAD WISHES TO COMMIT SUICIDE is the Itala special film this week. The comic hero, crossed in love, determines to commit suicide, and tries in every way to carry out the rash act. He leaps out of a window but is saved, he runs his head into a wall, leaps down a well, blows himself up with dynamite, and endeavours in every conceivable way to attain his object without success. The situations throughout are screamingly funny.

## EDISON

EDISON MFG. Co Ltd. Edison Works Wellesden LONDON N.W.

A BACHELOR'S SUPPER.—Travers is a lonely bachelor. It is the eve of a holiday, and everyone is abroad on pleasure bent, so he goes to his club for companionship. Unable to find any companion he wanders into the street to watch the people. Lovers go by happy in a world of their own. Proud parents, delighted with the childrens' joy at the gay sights, pass along. This makes Travers' isolation more intense, so he hastens to his bachelor quarters, where his faithful Japanese servant greets him. Memories still haunting him he decides he will not sup alone, so gives his manservant orders to lay the table for seven, with flowers and favours. Dismissing the servant for the night he places before each plate a card bearing the name of a former loved one and adds a souvenir or keepsake to remind him of the past. Dining alone, in the quiet and solitude of his chambers, he drinks to each fair face as memory brings it to view. As he drinks the vision of the fair one arises before him, and, in fancy, partakes with him, until one by one the chairs are occupied. Each former sweetheart responds to his toast. Then the lights grow dim, the shadows deepen, and—at the stroke of twelve—the last candle flickers out; he is alone! His head sinks on his breast, and when his faithful servant arrives in the morning he finds his beloved master is lonely no more, for his spirit has gone to join his loved ones in the Shadowland.

---

THE SALESLADY'S MATINEE IDOL.—Diana, a romantic-minded saleslady, looks with contempt on ordinary suitors, and longs to meet an actor who will win her too willing heart. Fortune favours her, for she comes face to face with her ideal on a theatrical poster advertising the romantic actor "Tremayne Marblebrow" at the entrance of the "Olyric Theatre." Occupying a box on the opening night, Diana—by frequent applause—tries to attract his attention but is not successful. She sends him a foolish note signed "A devoted admirer." Waiting at the stage door she is in raptures when he brushes by. Following him on the car she drops a flower on his lap and blushingly retreats delighted at her daring. At night she dreams she is the wife of her "idol," and is kept busy driving other female admirers away, then wakes and goes to work. Next day she nearly faints when she sees him coming through the shop, feeling sure that he is looking for her – but he goes by to another counter to buy suspenders. She is sent by her mother to the dressmakers. The house is an old-fashioned one let off to tailors, music teachers, etc., and she is directed up several flights of stairs. Knocking at the wrong door she is ushered in by Mrs Marblebrow, to find her "idol" seated at the fire cooking ham and eggs and caring for the baby at the same time—and her "idol" is shattered.

## VITAGRAPH COMPANY OF AMERICA

THE BRIDE OF LAMMERMOOR; A TRAGEDY OF BONNIE SCOTLAND.—A young girl is urged by her father to marry a duke. She refuses and enters the garden, where she meets her lover. The young man gives his sweetheart a ring in token, then departs. The girl, turning, meets the duke face to face. He follows her to the house and tells her father of the scene he has witnessed. The old man orders his daughter from the room, then, with the duke, concocts a plan to cure the girl's love. They despatch a note, signing the lover's name, making an appointment for that evening. She goes to the spot, waits anxiously for her lover, and when he does not appear returns convinced that he is false. Another forged note but adds to her grief, and when the duke again presses his suit the girl consents. In due time the wedding takes place, and as the bride signs the marriage contract her former lover enters and demands an explanation. The girl tells of the letters. He asks for the ring, throws it to the ground, grinds it beneath

THE NAME

JASPER REDFERN

*Means the Best of Everything.* *The Pick of the World's Markets.*

FILMS FOR HIRE. Simply ask for what you want. Bill matter in Advance, and NO DISAPPOINTMENTS.

JASPER REDFERN & Co. Ltd., Studio & Works, Central Hall, SHEFFIELD

# CRICKS & MARTIN'S

LIONS HEAD BRAND

## LATEST FILMS

LIONS HEAD BRAND

| | | | |
|---|---|---|---|
| Getting Father's Consent | 385 feet | A Traitor to his King | 730 feet |
| Tommy and the Stickitite | 430 „ | Brave Children | 420 „ |
| High Game | 560 „ | The Phantom | 490 „ |
| Mutiny in the Kitchen | 315 „ | | |

**Price FOURPENCE per foot net.**

Write for Illustrated Descriptions to

Telegrams— "Biolesque, Mitcham." CRICKS & MARTIN, MITCHAM, LONDON, S.W. New Telephone No. 832 Mitcham.

# NORDISK FILMS CO.

**18 CECIL COURT, CHARING CROSS ROAD, W.C.**

Works: COPENHAGEN, FREE-POST. And at BERLIN, PARIS, NEW YORK, GENOA, VIENNA.

Telephone: 172 CITY. Telegrams: "NORFILCOM."

NORDISK FILMS COMPAGNI COPENHAGEN

## The Magic Purse

A magical film of an unusually picturesque character. Finely staged. **604** ft.

## The Canals of Copenhagen

A short travel film of good quality and superlative interest. **312** feet.

**FOUR PENCE per foot net.**

*For full descriptions, see "New Films and their Makers."*

**One Quality only—The BEST.**

**FOUR PENCE per foot net**

his feet, bitterly curses her and her family, then leaves. The young girl, realising the deception, shows signs of madness. Her father, entering with the duke, becomes alarmed at her condition. The latter is frightened at her wild appearance, and as he approaches she stabs him. She kisses the picture of her lover, walks among the guests, still carrying the dagger. During this time the lover in his room is bemoaning his fate, when the fearful news is brought to him. He hastens to the castle and pleads with his sweetheart. She gazes at him wildly, then gradually her memory returns. The forged letters are again brought out, and when the lover denies having written them, the knowledge that he still loves her and the fact that she has been deceived drives her again to madness and she dies in her lover's arms.

---

THE PAINTING.—A poor artist is painting a picture of a little child. His wife is delighted with the picture and showers kisses upon it. A buyer enters the studio, purchases several pictures, enthuses over the painting, which the artist and his wife refuse to sell. The baby lies sick with fever. The doctor calls, and after holding out no hope, leaves. The little child glances about the room, spies a fruit picture hanging on the wall and asks for an orange. The father takes up a few pennies, his all, and starts out. At a fruit stand he finds he has not enough money to buy, and while the vendor's back is turned drops the pennies and takes an orange. Hastening home he finds his child worse. He gives her the fruit, she brightens up, then falls back lifeless. To further add to his grief, the wife takes sick and their money gives out. A buyer comes in, inspects the pictures, but the only one which appeals to him is that of their baby. The artist and his wife beg him to select another, but he remains firm, and offering a higher price gets the picture. After departure the artist repents, and catching him up begs for the return of his painting, and, being denied, returns downhearted. His wife grows worse, takes out the baby's clothes and toys and fondly caresses them Her mind finally wanders, and the husband, beside himself with grief, goes out on the street. In walking along he spies his baby picture in an art store. Watching his chance, he steals up, breaks the window, grabs the picture, and runs home. He gives it to his wife and momentarily her reason returns, then she falls back dead in her husband's arms.

---

HE WENT TO SEE THE DEVIL PLAY.—Phillip Small, a much married man, goes to see the play of "The Devil," and drops into a nearby saloon to quench his thirst, and taking more than Nature can stand, leaves the saloon in a slightly intoxicated condition, He meets a policeman, to whom he is about to tell of the play, when the officer transforms into the devil. Small staggers away and meets the milkman going into a neighbour's house with a bottle of milk. He calls the milkman, who turns around, and Small is about to tell him of the play when the milkman changes to the devil. He arrives home, rings the bell, the janitor opens the door and immediately transforms into the devil. Small slides down the stoop, then staggers up the stairway, goes to his bedroom and is there met by his wife, armed with an umbrella. He falls to his knees and pleads with her and she immediately transforms into the devil. The final scene shows Small and his wife sleeping soundly, his Satanic Majesty between them.

## R. PRIEUR.

GAFFES, THE KING OF DETECTIVES.—Mr. Gaffes is a comic detective who has many silly adventures in search of a stolen duck. The fun is increased by the fact that the lost property has been hooked on to his own coat by a mischievous boy. Whilst on his search he thinks nothing of invading bedrooms and ransacking wardrobes, entering kitchens and peering in saucepans. He is set upon and chased many times, and in the end is not successful. A sagacious dog retrieves it, and Mr. Gaffes gets a good beating for mistaking a lady's hat for his quarry

---

THE BLIND PILGRIM.—This is a good dramatic film, and is a tale of the crusades and is staged in the grounds of an old Norman castle. A young man leaves home to fight, In the battle he is wounded and falls captive to the Turkish commander, who orders his eyes to be put out. Blind and a slave, he toils in the quarries for many years, but at last is released and by painful stages finds his way back to the old home. But he has been thought to be dead, and his betrothed has

97 St. Martin's Lane, W.C. 97

Nearly Opposite London Coliseum

NEW Film Hiring Co.

NO ADVANCE

OUR USUAL Fair Trading Hiring Terms

We can hire you the latest and best pictures of all makers.

Any quantity at a moment's notice.

Slow but sure friends.

PUT YOUR NAME ON OUR LIST FOR : : : NON-FLAM FILMS. : : :

'Phone—Central 4950. Wire—"Amfilire, London."

97 St. Martin's Lane, W.C. 97

# London Cinematograph Company, Ltd.

## 154 CHARING CROSS ROAD.

# Film Hiring Department

AT lowest prices with up-to-date reliable quick service. We have subjects from all the leading makers, British, American and Continental. We are constantly buying and producing new subjects, and as we have no old stock we are able to supply the best and most up-to-date subjects.

Good Operators at hand at all times.

Complete Programmes and Exhibitions furnished at shortest notice.

Our latest List of February Films for Hire now published. Sent post free.

# Our Production Department

**Has a constant and large stock of Bioscope Machines, Parts and supplies of all kinds, and we ship promptly upon receipt of written or wired orders.**

**Experienced Photographers sent to any part of the country.**

**Local Film Subjects our Speciality.**

**Printing, Developing, Toning, and all branches of Film treatment undertaken.**

**Write, Wire or Call. Address B Department—**

## London Cinematograph Company, Ltd.,

154, CHARING CROSS ROAD, W.C.

**Telegraphic Address: "Lanterning, London." Telephone: 9251 Central.**

married another man. It is her little child who gives the poor blind man a drink of water in the courtyard. When he realises the truth he determines to go away without telling anyone who he is.

---

EARTHLY PARADISE.—A comic film in which we see the idea of a modern gaol, showing the manner a convict is treated. He is awakened by the warder, who assists him dress, brings the morning paper, the servant bringing in his breakfast, the jailer going out allowing him to make love to her. On the day of his release he begs to stay but of course to no avail. He then tries his utmost to be re-arrested, having many funny adventures. Finally he is successful, and we leave him in the cell again.

## WALTURDAW CO. LTD.

WAS IT A SERPENT'S BITE? is another of this firm's celebrated chase films. Two boys on mischief bent are in a wood and conceive the idea of fixing a needle to a stick and concealing themselves in the brushwood dig the needle into passers by, which include policemen, lovers, milkman, etc., who each imagine that they have been bittten by a serpent. Ultimately the boys' trick is discovered, and after a long chase the culprits are caught and duly chastised. A good bustling comic with many hearty laughs.

## Cines Co.

THE GRANDFATHER.—A young wife dies leaving a little girl, who is brought up by the father and a lady friend, whom he eventually marries. A little girl blesses their union, and the two girls grow up together. The father of the second wife is attached to his grand-daughter, to the neglect of her half-sister. Years pass, and the two girls mutually love a handsome officer. He prefers the elder, proposes, and is accepted. At the announcement the other girl is in despair, and the grandfather resolves to get rid of her rival by poison, and feigns to be struck down by paralysis in order to carry out his designs. Soon the poor girl is seriously ill of a mysterious malady, but the vigilant eye of the doctor penetrates the plot, and he determines to frustrate the grandfather, whom he suspects. He does not succeed in unmasking him, and a servant who is accused of poisoning her mistress is sent to prison. Eventually the grandfather betrays himself by preventing his granddaughter drinking a poisoned draught he had prepared for the other. The shock of this terrible revelation and the horror and repulsion of his friends and his relations is too much for his strength and he dies execrated by them all.

## WILLIAMSON, DRESSLER & CO. LTD.

Another Luca Comerio film is one of the specialities of this firm for the present week; the title is PITY AND LOVE, and is based upon episodes of the late earthquake. In the opening we see a happy home the night before the disaster. The family retire for the night, and are soon disturbed by the vibrations. The pictures on the walls fall down, followed by the walls themselves. The father and mother escape, but the daughter is engulfed in the ruins. Some most realistic pictures of the awful disaster are here shown. A party of British sailors, headed by their captain, come to the rescue and save a great many lives under most thrilling circumstances. The captain falls in the ruins and is recued with difficulty, after he has rescued the young lady we were introduced to in the first scene. They are both conveyed on stretchers to a waiting vessel, and both speedily recover. Whilst approaching convalescence they fall in love with each other, are betrothed, and the scenes end to the tune of wedding bells.

THE TOWER OF LONDON, one of this firms best efforts, both for staging, quality, and general excellence, based upon episodes in the life of the unfortunate Lady Jane Grey, will be ready next week.

## Safety Bioscope Co.

BOXING CHAMPIONSHIP.—There being quite a run on sporting films at the present time it is more than probable the Army and Navy Boxing Championship film produced by this firm should be in big demand by showmen. It is full of interest and the photographic quality is as near perfection as one could wish, the various incidents of the contest being portrayed very clearly. Among the items shown are the following:—Feather Weight Championship, Non-Commissioned Officers and Men; Middle Weight Championship, Non-Commissioned Officers and Men; Captain G. Lindsay, Rifle Brigade, versus Stoker J. Doran, H.M.S. *Commonwealth*; Lieutenant R. Campbell, 1st Gordon Highlanders; The Winner versus Major Harrison, Army Service Corps; Driver Windebank, A.S.C. (the winner) versus A. B. McDonald, H.M.S. *Attentive*; Corporal Darnley, 1st R. W. Kent Regt. (winner) versus Signalman Kilham, H.M.S. *Blenheim*.

## Hepwix HEPWORTH MANUFACTURING Co Hepwix

A WOMAN'S VANITY.—A young couple are passing a draper's shop, when the lady draws her husband's attention to a set of furs. She points out their value and requests her hubby to purchase them, but the man refuses. He walks off somewhat huffy; while the lady remains with her eyes fixed on her desires. A gentleman walks up, and seeing an attractive lady looking with eagerness at some of the goods, requests he may have the pleasure of purchasing them for her. She is half tempted to accept, but while she stands hesitating, her husband returns to the spot and almost drags her away from the place. The other man follows them at a distance and traces the pair home. He discovers the wife at home alone, and, entering by the French windows, renews his offer to purchase the furs. The woman consents. While she is arranging with this wooer the gardener is carefully watching proceedings in his master's interest. They buy the goods and the man asks the lady to his house. She consents, and the servant sees them safely inside. The gardener rings up his master and delivers particulars which startle the receiver, and the husband quickly meets his man. The wife is dining with her admirer, and in an unobserved moment, he drugs some wine. She falls back in a stupor and he carries her to another room, but just then in bursts the husband and his servant. They thrash the villain soundly, and the wife is cured for ever of her foolishly over vain desires.

---

THE CAT CAME BACK.—A touchy individual is annoyed by his wife's cat, and when he discovers her on the table amongst the tea things, he vows to kill the animal. Dashing forward, he endeavours to catch the cat, but only succeeds in breaking up all the crockery. This leads to an argument with his wife, and when the cat turns up again, he rushes after it and captures it. He next fetches a basket and puts the cat inside. While he is getting a label ready his good lady skilfully changes the basket for another. Back comes the man, ties on the label, and delivers it safely to the carman. Returning home, he heaves a sigh, but his wife smilingly allows the cat feeedom from her apron. Mad with rage, the man seizes a gun and commences to chase the animal. Out in the garden, over the fence, across the road, into a field; taking aim he fires, and the rebound sends him head over heels. When he is about to rise, he receives several blows from a man who is limping along holding his leg. He has shot this individual, and this man finally walks off threatening all sorts of punishment. As he staggers away, the result of the shot is seen. The cat-hater returns home holding his shoulder, and his wife kindly puts him to bed. No sooner is he comfortably settled than up turns the cat, and this is too much for the good man. Getting out of bed, he takes a pillow case, puts the cat inside as well as several bricks, and throwing on an overcoat goes out. He stops on his way to the river to talk to a policeman, and some boys up for a lark, cut the case and allow pussy her freedom once again. Proceeding to the water's edge, the man throws his consignment in and goes home chuckling. Arriving at his room he finds pussy on the bed, and amid his wife's laughter, he staggers back in astonishment. He falls plump into a bath of water and splashes about in terror, thoroughly beaten by the cat returning.

## To the FILM PUBLISHER, HIRER or EXHIBITOR.

# Lumiere Non-Flam Positive

The first and only Commercial—The Film of the future

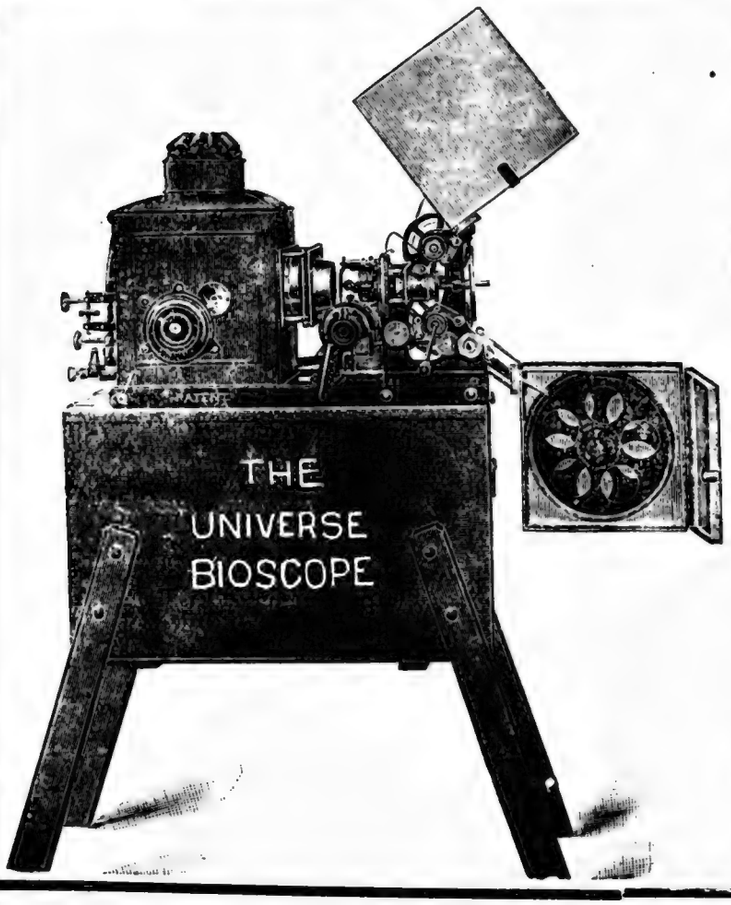
# Lumiere Celluloid Negative & Positive

Used by every House in the Trade

Either of these combined with **FREEDOM** can be thoroughly recommended

## LUMIÈRE N. A. CO.,

89 GREAT RUSSELL STREET LONDON W.C.




# SHOWMEN

As a result of the late demonstration at the London Hippodrome, it is generally anticipated that the L.C.C. will make it compulsory in the future for every kinematograph to be fitted with

## Fire Proof Spool-Boxes.

If you are wise you will anticipate the action of the Council and **at once** have your machine fitted with our safety boxes, in which the film is passed between two rollers, so doing away with all friction.

**Price, Round 35/- Square (as in illustration) 40/-**

## KAMM & CO.,

**Scientific Engineers and Manufacturers,**
**Complete Outfitters of all Apparatus for Taking and Projecting Kinematograph Pictures.**

**27 POWELL STREET, GOSWELL ROAD, LONDON, E.C., England.**

**Telephone—8281 P.O. Central.** **Telegrams—Zerograph, London**

## URBAN ECLIPSE-RADIOS

Five new subjects are shown by this firm, each of more than passing interest, but with the present furore for things military, the pride of place must certainly be given to the film entitled INVASION: ITS POSSIBILITIES, which we venture to say will serve to still further accentuate the wave of patriotism that is stirring in our midst. The scenes are many and varied, and deal with Army, Navy and Territorial life. The first series, "As It Is," show present-day Army and Navy methods, and the second series, "As It Might Be," shows preparedness in every branch of the service, and we see some most realistic scenes of what we might expect in the event of an invasion; the landing of the enemy with horses and guns, and their final repulse after all the horrors of a real engagement. The last scenes fittingly include excellent pictures of H.M. The King in conversation with Admiral Sir John Fisher and the Prince of Wales, Prince Edward, and Field-Marshal Lord Roberts. There are over 1,000 feet of film, full of surpassing interest and of the most perfect photographic quality, which should cause a heavy demand from those desirous of putting on a really attractive and soul-stirring series of pictures.

PICTURESQUE CORSICA.—A charming series of general interest and educational value, picturesque and romantic in every phase. Ajaccio—Panorama of the harbour and town, taken from the sea—mountain background—rippling water—shipping—close view of a liner—Bonafacio—Porto Vecchio—wonderful geological formations romantic rippling cascade—castles—waterfalls—town and village life of Corsica.

THE LITTLE SHEPHERD.—A pathetic story, beautifully told in admirable kinematographic sequence. As in all the Urban-Eclipse-Radios series, the scenes are laid amidst most picturesque surroundings, and the series only needs presentation to any audience to ensure vociferous applause. A dying mother gives up her son to the care of a neighbouring farmer, who adopts him and gives his flock of sheep into his charge. While engaged in his pursuit, the boy overhears a plot to rob his master. Feigning sleep, the ruffians leave him alone. The master's house. While sleeping, he is gagged and bound. The boy intervenes, obtains a gun and shoots. The burglars flee, the boy frees his master and, assisted by policemen, captures the burglars as they rest in fancied security. A beautiful tableau is presented as the boy shepherd safely herds his sheep into the safety of the fold and is welcomed by his master.

THE SQUIRE'S FOLLY.—An old-time village drama in France with exquisite surroundings of park, balcony and cobble-paved street. A maid draws water from the well. Love scene. Accepted suitor. Squire on his way through his estates also becomes enamoured of the maiden. He makes approaches, but the lover interferes, and the squire's minions bear him away to prison. The girl consults a witch. Balcony scene: minstrel and squire. Girl approaches and pleads for her lover. Squire embraces her; she resents the liberty. He calls his guard, and offers freedom for the man if she will submit to his advances. A struggle ensues, in which the squire is thrown over his own balcony, and the loving couple escape from the castle on horseback.

A WOMAN'S CRAFT.—A picturesque drama of the days of the French Revolution, admirably set and enacted amidst perfectly photographed surroundings. The story so beautifully and romantically presented is that of a spy and his efforts to save his despatches. He eludes capture through the instrumentality of two peasant women, who hide him in their own bedroom under the guise of a sick man while search is made. The ruse is successful, and through the craft of the women the spy safely delivers his despatches, returns, and after the battle is betrothed to the peasant woman who saved him and his mission.


# The PREMIER FILM TRADING Co.

**Telephone 5793 WALL** — **116 BISHOPSGATE STREET WITHOUT, E.C**

***Complete Bioscope Outfits Supplied.***

**Exhibitions Given—Large or Small** — **Films for Hire on Reasonable Terms**

***A Large Stock of BARGAIN FILMS for Sale.***

*The following, to clear, all at ¾d. per foot:*

| | |
|---|---|
| A Cheap Ride | 200 |
| Automatic Statue | 375 |
| Catching a Tartar | 350 |
| Looking for Lodgings | 230 |
| A Thrilling Story | 325 |
| Day in the Country | 445 |
| Illustrated Songs | 200 |
| Housemaid and Student | 150 |
| Utilizing Mother-in-Law | 370 |
| Desperate Chase | 125 |
| Misguided Bobbies | 155 |
| A Naughty Boy | 80 |
| Evil Doer's Sad End | 115 |
| Beauty Competition | 85 |
| Convict Chase | 165 |
| Wonderful Lotion | 120 |
| High Jinks on Deck | 120 |
| Amorous Policeman | 110 |
| New Varnished Seat | 200 |
| Forty Winks | 270 |
| A Bethrothed's Dream | 180 |
| The Clever Artist | 120 |
| Horse that Ate the Baby | 300 |
| Sheep Stealers | 250 |
| His Master's Voice | 80 |
| The White Lunatic | 100 |
| Frills | 100 |
| Vesuvius in Eruption | 155 |
| A Spiritualistic Meeting | 175 |
| Attack on a Station | 150 |
| Moses sells a Collar Button | 155 |
| Cowboys revenge | 350 |
| Ju-Jitsu | 450 |
| Japanese Spy | 350 |
| Matinee Idol | 400 |
| Daring Train Robbery | 350 |
| The Trunk Thieves | 425 |
| The Pirates | 210 |
| Dangerous Golfers | 350 |
| Cinderella | 600 |
| Dick Turpin | 500 |
| Orange Peel | 245 |
| The Bookmaker | 140 |
| Her First Cake | 300 |
| To Tame his Wife | 200 |
| The bad Halfpenny | 165 |
| Night of the Party | 500 |
| Tailor's Dummy | 435 |
| Sunday School Treat | 500 |
| Enchanted Wine | 500 |
| Lazy Jim's Luck | 300 |
| Funny Black Man | 100 |
| The Corsican's Honour | 350 |
| Traitorous Guest | 550 |
| The Watch Dog | 300 |
| Desperate Poachers Affray | 220 |
| The Dog's Revenge | 250 |
| Fun on Board Ship | 105 |
| Mistress's Finery | 100 |
| Tramp and Priest | 300 |
| Helmet of Mail | 520 |
| Sealed Lips | 300 |
| Coiner's Daughter | 660 |
| Tramps and the Magnet | 250 |
| Pneumatic Policeman | 165 |

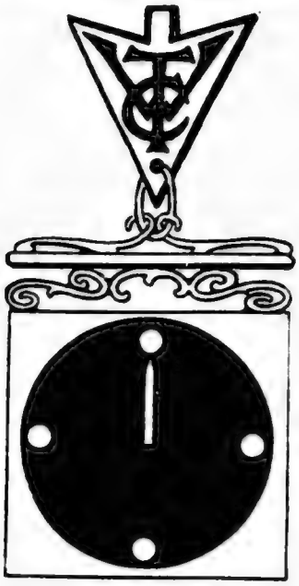
**Slightly damaged, to clear ½d. per foot**

| | |
|---|---|
| The Right to Live | 460 |
| One Man Wrestling Match | 200 |
| Disintegrated Convict | 425 |
| A Lover's Crime | 200 |
| Love and the Slavey | 100 |
| The Cheekiest Man on Earth | 275 |
| The Serenaders Telephone | 230 |
| The Stowaway | 550 |
| Saved from the Sea | 455 |
| A Diabolo Nightmare | 375 |
| A Comedy of Errors | 495 |
| Thirteen at Table | 330 |
| The Jewel Casket | 554 |
| Undesirable Tenants | 500 |
| Playing the Fool | 120 |
| Gipsy Fortune-Teller | 200 |
| Pilfered Porker | 200 |
| Juggling Fiend | 350 |
| An Affair of Honour | 210 |
| Bridget's Lover | 475 |
| Life of Nelson | 800 |
| Moving Day | 390 |
| Where there's a will | 675 |
| The Poor Mother | 355 |
| Through Switzerland to Nice | 300 |
| The Prodigal's Return | 275 |
| The Crime in the Snow | 445 |
| Rival's Necklace | 625 |
| Indians and Cow Boys | 500 |
| The Easterner | 475 |
| Drury Lane Fire | 130 |
| The Robber Robbed | 396 |
| The Black Hand | 600 |
| Santa Claus' Mistake | 350 |
| Magical Press | 560 |

*Slightly damaged, to clear, ½d. per foot.*

**Liberal Discount if quantity taken.** — **Strictest attention given to all enquiries.** — **Programmes booked in advance.**

# IT IS A GOOD SIGN



# THE SIGN OF Synchronism

THE SIGN OF

The Cinephone.

(Provisionally Protected all over the World).

**The Cinephone blends the human voice with the Animated Picture with life-like accuracy and realism. A prodigious attraction for Picture Showmen.**

It is entirely free from intricate mechanical or electrical devices, therefore, **practical experience or profound theoretical knowledge is not essential** to enable you to handle or understand it.

IT is NOT an attachment to the Projector. As an earthquake startles the universe, so the advent of the

# CINEPHONE

has caused a complete upheaval of all pre-conceived Singing Picture theories.

**The product of Master Minds and Mechanical ingenuity it is whilst**

***PERFECTLY SIMPLE,*** ***SIMPLY PERFECT.***

Controlled by the novice as easily as by the professional.

# Price £9 10 0

**Complete with one of the Gramophone Co.'s finest type of Talking Machines and 2 Travelling Cases**

**REMEMBER! This price covers your entire outlay.**

Visit our Showrooms and see it in operation, or send for our illustrated pamphlet.

Do not delay. Hesitation means a financial loss to you

A large and varied range of subjects available. Additions Daily.

CINEPHONE MUSICAL COMEDY

**IS A GOLDMINE FOR PICTURE PALACES.**

# THE WARWICK TRADING Co., Ltd.

**113-115-117, CHARING CROSS ROAD, W.C.**

Telephone: 120 CENTRAL. Telegrams "COUSINHOOD, LONDON.

# News and Notes.

### Nearly a £100 for Italy.

Results of the matinee performances given by West's pictures, in Australia, in aid of the sufferers of the Italian earthquake disaster, amounted to the sum of £96 5s.

### Mr. R. Kearton

delivered his lecture on "Bird Life," illustrated by bioscope pictures, at the Whitehaven Scientific Association, on Wednesday last, an enthusiastic reception being given to the pictures by a large audience.

### An Attempt at Fraud.

A man advertised in the *Sydney Morning Herald* for a partner with £150 to buy a share in the Burns-Johnson fight pictures with certain exclusive rights in the States of Australia. He was arrested on a charge of obtaining money on false pretences, and is now awaiting his trial.

### Kinematograph Dangers.

The General Purposes Committee of the Wandsworth Borough Council recommended, by 10 votes to 3, that the Council should support the Hackney Borough Council's application to the L.C.C. to acquire powers of restriction to minimise the dangers existing at places where kinematograph and other similar shows are held. This was approved.

### Sole Rights for Australia.

Mr. T. J. West has secured the sole Australian, Tasmanian, and New Zealand rights of the films of the recent Britt-Summers Boxing Contest, which took place at the National Sporting Club, London, on Monday, February 22nd, from Kineto, Ltd., for Mr. Edwin Geach, the well-known entrepreneur of Sydney, N.S.W. It is understood that a very high figure was paid for the exclusive rights of these pictures.

### Slides for Passion Week.

Showmen and exhibitors should remember the splendid selection of slides possessed by Mr. W. C. Hughes, of Brewster House. He has a very fine selection suitable for Passion Week and some illustrated hymns which are suitable for all times. We understand that there are over, 5,000 scripture and religious slides magnificently painted of most old and modern makers in stock for use.

### The Kinematograph in a Hippodrome.

The Hippodrome has burst out with a novelty entitled "The Motor Chase, or a Mile a Minute Sensation," in five acts. As presented by the management the chase is most realistic and diverting, and is made so by the help obtained from the kinematograph. This bears out the remarks of "Stroller" last week, who suggested that managers of our entertainments could make greater attractions by combining living pictures with their shows.

### At the Islington Borough Council.

A communication from Mr. Henry Lovegrove, District Surveyor to the Islington Borough Council, referred to the dangers of kinematograph shows in London, and stated that the matter had been under consideration by the London County Council, who had requested the District Surveyors to use their powers under Sections 78, 79, and 80 of the London Building Act, and intimated that this had resulted in several of these shows in his district being closed, the proprietors preferring to do this rather than carry out the necessary alterations to the premises. This was referred to the Parliamentary Committee for action.

### At the Kensington Borough Council.

Councillor Vesey-Fitzgerald moved the reception of the Law and General Purposes Committee's report. Consideration had been given to letters calling attention to the dangers that at present exist owing to places where a kinematograph and similar entertainments are held not being subject to licence by the London County Council. The Hackney Borough Council said they had asked the L.C.C. to apply for powers to enable that body to make restrictions similar to those applying to theatres and music halls, whilst the Hammersmith Borough Council intimated that they had made representations to the Home Secretary requesting the Government to promote legislation to require the licensing of all such premises.

The Law Committee agrees with the views expressed as to the desirability of these places being subject to licence, but consider that any legislation on the subject should apply to the whole country and not to London only, and they further consider that not only should the places where the entertainments are held be licensed, but also that steps should be taken to ensure that only competent persons should be allowed to operate the apparatus thereat. They recommend that a communication to this effect be addressed to the Home Secretary, and to support the representations of the Hammersmith Borough Council in the matter.

### At the Stoke Newington Borough Council.

Letters were received from the Hackney and Hammersmith Borough Councils, drawing attention to the dangers existing owing to places where kinematograph and similar sideshows were held not being subject to license by the London County Council, and to restrictions as to the entrances and exits similar to those in force in connection with theatres and music-halls. The Council were urged to press the London County Council to apply for necessary powers in this direction. The Council agreed that safeguards were necessary, especially remembering the disaster at Mexico, but having regard to the fact that similar dangers existed in the provinces, in perhaps a greater degree, and that the Home Secretary had promised to introduce comprehensive legislation on this subject, the Council thought it unnecessary to urge the London County Council to take such action.

### Kinematograph Trade Protection Society.

As we stated last week, this society was formed at Anderton's Hotel on Wednesday, when many of the leading showmen were present to unanimously decide their course of action. After the meeting arranged by Mr. Ivatts, at which no agreement was come to, another meeting was held on the Thursday afternoon, when the following resolution was unanimously carried:—"That we the undersigned members of the Trade Protection Society are of the firm opinion that when we purchase a film it becomes our property to do as we think fit with and we hereby promise to stand by each other to the utmost to effect this purchase." Representatives of certain manufacturers were present and some interesting arguments took place, but no agreement was come to. Mr. Lovesay (Ruffels, Ltd.), is secretary and will be pleased to hear from anyone interested.

### A True Film Story.

At an exhibition of West's pictures at Queen's Hall, Perth, W. Australia, there was recently an affecting little episode. Hop-picking in Kent was being shown, and various groups of pictures came before the bio. camera. A girl, not long out from England, was in the audience, having been attracted by the said hop-picking title. Suddenly she stood up excitedly. "There's mother!" she shrieked hysterically, "and Bill and Arthur." Then she wept copiously, and asked to see the management later. The list of films was run through in the office, proving that the films had been taken in the very district from which came the Maid of Kent. The management courteously gave the girl (a recently-arrived immigrant) a pass for its show as long as the hop study was being screened.

# LATEST PRODUCTIONS.

## R. W. PAUL,
**35 Leicester Square, W.C.**

| | Feet |
|---|---|
| The Polite Parson | 330 |
| My Dolly | about 400 |
| Domesticated Elephants | 320 |
| The Duped Othello | 350 |

## PRECISION FILM CO.,
**Leytenstone.**

| | |
|---|---|
| Anarchy in England | 500 |
| The Price of Bread | 540 |

## VITAGRAPH COMPANY,
**25 Cecil Court, W.C.**

| | |
|---|---|
| Bride of Lammermoor | 540 |
| The Painting | 430 |
| *Telepathic Warning | 675 |
| He Went to See the Devil Play | 295 |
| Monkey Land | 330 |

## NORDISK FILMS CO.,
**18 Cecil Court, W.C.**

| | |
|---|---|
| Magic Purse | 604 |
| Canals of Copenhagen | 312 |
| Nat Pinkerton | 731 |
| Modern Egypt | 367 |
| Adventure of a Chauffeur | 597 |

## KINETO Ltd.,
**48 Rupert St., W.**

| | |
|---|---|
| Britt v Summers | 1200 |
| Incidents in the life of the Kaiser | 505 |

## LUX FILMS,
**R. Prieur, 68 Basinghall St.**

| | |
|---|---|
| Love's Troubles | 275 |
| A Good Tramp | 380 |
| Love and Vendetta | 567 |
| Nanthilde | 691 |
| Burglar Against His Will | 508 |

## CRICKS & MARTIN,
**London Rd., Mitcham**

| | |
|---|---|
| Getting Father's Consent | 385 |
| Biscuit Making | 610 |
| Tommy and the Stickitite | 430 |
| High Game | 560 |
| Mutiny in the Kitchen | 315 |

## SAFETY BIOSCOPE CO.,
**102 Parkhill Rd., N.W.**

LE LION FILMS—

| | |
|---|---|
| Lost in the Snow | 730 |
| Dare-Devil Motor | 280 |
| Faxagramme Restaurant | 510 |
| An Old Tar | 280 |

## EDISON MFG. CO.,
**100 Victoria Rd., N.W.**

| | |
|---|---|
| Origin of Moonlight Sonata | 945 |
| Adventures of an Old Flirt | 990 |
| Romance of Old Madrid | 985 |
| A Modest Young Man | 890 |
| Pagan and Christian | 1000 |
| Burglar Cupid | 915 |

## CLARENDON FILM CO.,
**Clarendon Rd., Croydon**

| | |
|---|---|
| Hard Times | 390 |
| The Crafty Usurper and the Young King | 490 |
| The Love of a Nautch Girl | 480 |
| His Work or His Wife | 425 |
| The Old Favourite | 250 |

## KAMM & CO.,
**27 Powell St., E.C.**

| | |
|---|---|
| The Gordon-Bennett Race | 394 |
| Mr. Hopkins in the Alps | 584 |
| Electric Magnetic Cable Exhibition | 604 |

## WILLIAMSON, DRESSLER & CO.,
**27 Cecil Court, W.C.**

| | |
|---|---|
| *Tower of London | 1125 |
| *Pity and Love | 640 |
| Waterfalls of Tivoli | 230 |
| The Letter Box Thief | 215 |
| Saved by a Dream | 485 |

## THE CINES CO., Ltd.,
**Arundel St., Strand, W.C.**

| | |
|---|---|
| Father's Honour | 676 |
| A False Alarm | 215 |
| Marco Visconte | 730 |
| Importunate Neighbour | 297 |
| Darkness | 623 |
| Love Story of a Young Student | — |

## J. F. BROCKLISS,
**Rupert Court, Rupert St., W.**

| | |
|---|---|
| Champagne Then Sham Visions | 466 |
| Crime by Suggestion | 625 |
| A Western Tragedy | 610 |

## HEPWORTH MFG. CO.,
**17 Cecil Court, W.C.**

| | |
|---|---|
| River Panorama in Egypt | 225 |
| Why Father Learned to Ride | 375 |
| The Lost Memory | 225 |
| Interior of North Borneo | 400 |
| The Currant Industry | 450 |
| Mother-in-Law Has the Luck | 425 |

## THE WALTURDAW CO.,
**10 Dane St., W.C.**

| | |
|---|---|
| *Was it a Serpent's Bite | 500 |
| The Lighthouse Keeper | 590 |
| The Coal Mine Disaster | — |
| Copping the Coppers | 265 |
| The Herring Industry of Lowestoft | 415 |
| A Scotch Drifter Ashore | 130 |

## THE GAUMONT CO.,
**Chrono House, Sherwood St.**

| | |
|---|---|
| Tragedy of the Sea | 556 |
| Japanese Fantasy | 330 |
| Weary Willie at the Carnival | 565 |
| Algy Earns His Own Living | 575 |
| Boatman's Daughter | 640 |
| Burns v. Johnson Fight | 3700 |
| Glories of Sunset | 272 |
| King and Queen in Berlin (1) | 215 |
| " " " (2) | 193 |
| Love's Duet | 200 |

## URBAN-ECLIPSE-RADIOS,
**Urbanora House, Wardour St.**

| | |
|---|---|
| *Invasion: Its Possibilities | 1055 |
| *Picturesque Corsica | 430 |
| *The Little Shepherd | 410 |
| *The Squire's Folly | 435 |
| *A Woman's Craft | 490 |
| Carniva at Nice | 395 |
| Amorous Minstrel | 490 |
| Sacred Benares Monkeys | 135 |
| Fakirs and Snake Charmers | 245 |
| An Englishman at Home | 390 |
| Marseilles | — |
| Opening of Parliament | — |

## WALTER TYLER, Ltd.,
**48/50 Waterloo Rd., S.E.**

| | |
|---|---|
| Gottenberg (Series 2) | 5 |
| Opening of Parliament | about 2 |
| Tram Ride Through Gottenburg | |
| Karrie Snation | |
| Norwegian Army | 3 |

## THE ECLAIR CO.,
**27 Rue Taitbout, Paris**

Agents—WALTER TYLER, Ltd.

| | |
|---|---|
| *Persecution of the Huguenots | 7 |
| Nick Carter in Danger | |
| Ellen | 5 |
| Rifle Bill— | |
| (5) Caught in a Trap | |
| (4) The Spectre of the Plain | |

## WARWICK TRADING Co.
**113-117 Charing Cross Road**

| | |
|---|---|
| Last Days of Pompeii | 12 |
| Immortal Goose | |
| Ragman's Bargain | 4 |
| Coffee Cultivation at Costa Rica | 3 |
| Baby's Chum | |

## THE LION FILMS,
**15 Rue Grange, Bateliere**

| | |
|---|---|
| Carried Away by an Eagle | |
| The Dangerous Motor Car | |
| The Policeman Prosecutes | |
| The Widow's Secret | |
| The Cat Sleeps | |
| The Awakening of the Lion | |
| The Adventures of Swallow-Bones | |
| The Coalman's Spite | |
| The porter is fond of his lodgers | |
| Mr. Fox, his Wife & Daughters | |
| Josephine is Ill | |
| No Resistance Against Strength | |

## ITALA CO.,
**Corso Casale, 91, Torino, Italy**

Agents—WALTER TYLER, Ltd

| | |
|---|---|
| *Foolshead Wishes to Commit Suicide | |
| Sailor's Honour | |
| Regimental Barber | |
| The Service of a Friend | |
| Who Has Seen My Head | |

**For the convenience of Buyers, the current week's films of the various manufacturers are now indicated by an asterisk (*) in the above lists. The remaining subjects are arranged in the order of their issue, the most recent being printed first.**


# CLARENDON FILMS.

## A GREAT HIT!

# HARD TIMES

No. 195. Length 390 feet. Price £9 15 0

## THE PUBLIC WANT IT!

Write for full particulars to

Telegrams—Cinemat, Croydon

CLARENDON FILM CO., Clarendon Road, CROYDON.

Telephone—155 Croydon

# A New Synchroniser.

Through the courtesy of Mr. H. R. Nathan (director, Ruffell's Imperial Bioscope Syndicate, Ltd.) we had a preliminary look at a new invention which is about to be put on the market by the Simplex Synchroniser Co., which looks like proving very successful. Animated pictures to many are still a source of wonder, but singing pictures are now being produced with such proficiency, and so many inventions are on the market for their proper display, that wonder is swallowed up in amazement at the many uses to which the kinematograph is being put. The Company call their invention the Animatophone, which is a very simple synchroniser attachment with a dial like a clock face, which is the only necessary object the operator has to watch in order to secure perfect synchronisation. This is attached by electric wire to the phonograph, and, working in perfect unison, they produce most excellent results. The film and record shown us were merely experimental, but proved thoroughly successful, even in the rough-and-ready way shown to us. Mr. Nathan projected the machine and set the record for us himself without assistance, and there was perfect synchronisation. The cost will be about £10, and we are informed that the invention has been patented in all countries throughout the world. We hope to give more particulars at an early date.

**New Central Hall, Wigan.** The World in Motion Company are giving at Wigan, Lucy of Lammermoor, Village Tragedy, Only a Dog, Rifle Bill, For Peace of the Family, Jacko the Artist, Whaling off the Irish Coast, Guards Alarm and Tylers Topical Slides.

**At the Palace and Hippodrome, Staveley,** Mr. Herbert Rogers is giving good value, more especially at the Pictorial Concert on Sunday, when the following items are included, A War Episode, The Flower Girl, The Pyranese Mountains, £100 Reward, The Arabian Dagger and the Wreckers. During the week he is introducing Cupids Pranks, will he Overtake them, John Bull's Breadbasket and Moonlight Trip on the Nile.


**HARSTN & Co., Inc.,**

**America's Leading Manufacturers**

— OF —

**SONG SLIDES**

**Of International Fame.**

**All the Latest Popular Hits.**

**Beautifully Illustrated. 16 Slides to a Set.**
**Natural Posings. Handsome Photogravures**
**Brilliant Color Effect. Artistically Finished.**

**NOW READY.**—"Meet me in the Rose time, Rosie," "Take me to the Moving Pictures," "You are the girl for me," "I never knew what love was till I fell in love with you," "Mansion of Millionaires," "When the leaves have turned to golde,n" "If you find you can't be happy be as happy as you can," "In the bright moonlight," "I want you," "My Irish Mary," Little Black Boy."

**$5.00 per Set. $5.00**

**Special Illustrations for any Song.**

**HARSTN & Co., Inc.,**

**138, East 14th St.,**

Est. 1897 **NEW YORK CITY, U.S.A.**

Sole Agents for British Isles—

**WALTER TYLER, Ltd.,**

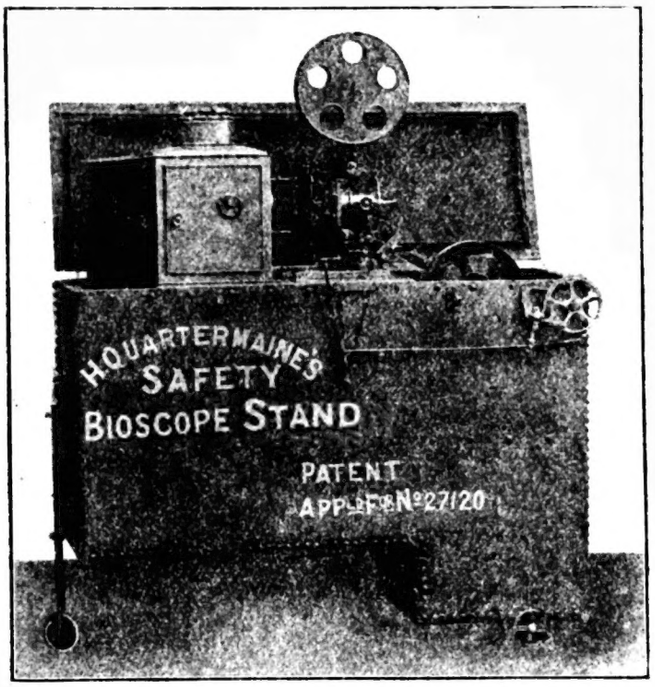
**48-50, Waterloo Road, London, S.E.**


# London Kinematograph Co., Ltd.

This Company was at a recent meeting of shareholders completely reconstructed and the share capital increased from £10,000 to £50,000. This step has been warranted by the great success which has attended the company's initial efforts, and the additional capital will enable them to develop several new schemes that they contemplate. The first step has been taken by the acquiring of a magnificent range of premises situate at 245, Oxford Street, and 2, 4, and 6, Hill's Place (near the Tube stations), to be called Cinema House, where it is intended to put up a magnificent building devoted entirely to the kinematograph trade. In addition to a superb theatre to hold an audience of 800 people, where continuous exhibitions will be given, it is intended to have studios, show rooms, and projecting rooms, where every phase of the business will be carried on. The promoters boast that this will be the most complete building yet devoted to the trade.

# A New Fire-Proof Box.

We have received from Mr. Quartermaine the above photo of a new fire-proof box, which is fitted with a descending grid or platform. In the event of a fire occurring in any part of the machine a pin is withdrawn and the whole apparatus descends into the box closing the lid




automatically, thus suffocating itself in its own smoke before the audience are aware that anything has happened. The inventor claims this to be the most practical of any apparatus dealing with fires that may occur at any point, more especially preventing loose film from getting on the floor, which is frequently the cause of fire.

**The Picture House, Patricroft.**—For the past twenty-seven weeks the same company have been showing at this house, and on Wednesday the proceeds of both houses are to be devoted to the Mayor of Eccles Fund, for which a large number of tickets have been sold. During the week the bill has included The Wrecker, Votes for Women, The Doings of a Fool, The Would-be Hero, and a Good Repentance.

**Argyle Theatre, Birkenhead.**—Mr. A. Brown has secured for Mr. D. J. Clarke the exclusive rights, by arrangement with Gaumont Co., for the Johnson-Burns film, and by arrangement with the Kineto Ltd., the Summers-Britt Fight. These will be run for two weeks, starting March 1st, and should undoubtedly prove tremendous attractions.

# THE CINES CO.

OF ROME LTD.

## A Father's Honour

A domestic drama of great interest. A young man, having got into an entanglement, robs his father of his keys and takes some notes from the safe of a bank where they are both employed. He is surprised by his father, and the struggle ends in the latter recovering the notes, after being severely wounded by his son. The father receives a medal from the bank for his bravery, and the son offers himself for an expedition to Abyssinia. Here he distinguishes himself by rescuing an officer who has fallen into the enemy's hands. Returning home with his newly won medal on his breast, he discovers that his father has become insane, from the shock of the attack upon him. However, though the old man cannot recognise his own wife or daughter, upon his son being presented to him, he feels the medal, recognises the young man and regains his reason.

**Length 676 feet** **Price £11 5 4**

## A False Alarm

A most amusing film. A young man leaves his wife to keep an appointment. No sooner has he left home than the lady rushes to the door and welcomes another man, with whom she enters the house. The husband, returning unexpectedly, finds a man's hat in the drawing-room, and rushing to the conservatory, finds him sitting with his wife. Before explanations can be made, he severely kicks and buffets the visitor, until his wife points out that her companion is an artist, and that he is painting her portrait as a surprise gift for her husband.

**Length 215 feet** **Price £3 11 8**

## The Grandfather

**Length 730 feet.** **4d per foot net.**

***Write at once for particulars of our new subjects to be mailed to you weekly.***

## ABSOLUTELY NO HIRE

**All Our Films . 4d. per ft. . nett**

# THE CINES CO. Ltd.

DACRE HOUSE, ARUNDEL ST., STRAND, LONDON, W.C.

Telegrams: "ROSSICINES, LONDON."



TYLER'S FILMS TYLER'S LANTERNS TYLER'S BIOSCOPES TYLER'S SLIDES

# TYLER'S

## WEEKLY TOPICAL SLIDES

COPYRIGHT

SERIES. No. 8 READY.

SYNOPSIS

1. American world Fleet arrives Home.
2. President Roosevelt boards the Flagship.
3. President Roosevelt inspects the crew.
4. Arctic weather in London March 1909
5. Tobogganing at Hampstead Heath.
6. German Winter sport. Sail Skaters on the ice.
7. Winter in Canada—Ice Palace Toronto.
8. Winter in Canada—Ice Boating on Toronto Bay.
9. Winter in Canada—A near view of an Ice Boat.
10. Where the King is stopping at Biarritz.
11. The Sands at Biarritz.
12. President Taft inspects the Panama Canal.
13. President Taft and party in the Canal Bed.
14. President Taft, the Presidential Smile.
15. How they do things in France. Moving Staircase for Tube Railways.

16-20 remaining pictures will illustrate events happening within the next few hours.

APPLY TO WALTER TYLER LTD

48-50 WATERLOO RD LONDON, S.E.

ON HIRE 10/- PER WEEK

FOR SALE 30/- PER SET

TELEPHONE 968 HOP

TELEGRAMS WALTER TYLER LONDON

## THE SERVICE COMPANY LTD.,
## 292 & 293, High Holborn,
## LONDON, W.C.

*Telephone* **260** *Central.*
*Telegrams: Admittedly London.*

| | | | |
|---|---|---|---|
| In Birdland, new | 825 | | 2½d |
| Pierrot & the Devil, new | 655 | | 1½d |
| Naples to Vesuvius, nearly new | 700 | | 1d |
| Vesuvius in Eruption | 170 | | 1d |
| Victoria Falls | 290 | | 1½d |
| New Waiter, new | 190 | | 1½d |
| Luckless Idyll, new | 200 | | 2d |
| The Sandwichman, nearly new | 540 | | 1½d |
| Magic Scissors. nearly new | 220 | | 1½d |
| The Bad Sister, new | 575 | | 2d |
| Vengeance in Normandy, new | 630 | | 2d |
| Hand of the Artist, nearly new | 200 | | 1½d |
| Mayor's misfortune, new | 310 | | 1½d |
| Porcelain of good quality, new | 260 | | 2d |
| Oyster Fishing, nearly new | 405 | | 1½d |
| Never complain to your laundress, new | 500 | | 2½d |
| The Hair restorer new | 300 | | 2½d |
| The Stubborn Moke, new | 200 | | 2½d |
| The Collard Herring, new | 225 | | 2½d |
| Yellowstone Park, nearly new | 330 | | 1½d |
| Life of a Trout, nearly new | 610 | | 1½d |
| A run in New South Wales | 600 | | 1½d |
| Jaffa to Jerusalem, nearly new | 260 | | 1½d |
| Open air bath, nearly new | 500 | | 1½d |
| A Beauty competition, new | 475 | | 1½d |
| Fayal to Chamounix, nearly new | 600 | | 1½d |
| The little cripple, nearly new | 810 | | 1½d |
| A trip to Norway King's reception, new | 600 | | 1½d |
| John Gilpin's ride, new | 575 | | 2½d |
| Egyptian Wedding, new | 250 | | 2½d |
| In and around Hong Kong, nearly new | 600 | | 1d |
| Busy day in Soap Works | 500 | | 1½d |
| The Vendetta | 500 | | 1½d |
| Bewitched Son-in-Law | 400 | 3 18 | 6 |
| A Fatal Sneeze | 400 | 2 15 | 0 |
| Gymnasts | 200 | 1 15 | 0 |
| Terror of Neighbourhood | 300 | 2 12 | 6 |
| Annie's Love Story, new Pathé | 800 | 8 0 | 0 |
| Sugar for Bird | 400 | 4 0 | 0 |
| Xmas Greeting | 216 | 2 10 | 0 |
| Jones quiet Bank Holiday | 500 | 3 3 | 0 |
| Gambler's dream | 250 | 2 10 | 0 |
| Adventures of a cheap watch | 250 | 2 2 | 0 |
| Could not get rid of his wife | 370 | 3 0 | 0 |
| Dick Turpin's ride to York | 500 | 4 15 | 0 |
| Marriage Before and After | 230 | | 1½d |
| The Magician and the Hat | 220 | | 1½d |
| A Tram ride and collision | 240 | 1 18 | 6 |
| Double Life | 650 | 4 18 | 6 |
| Modern Mother | 375 | 2 18 | 6 |
| Terrible Kids, slightly damaged | 500 | 1 10 | 0 |
| Rival Fishermen, dramatic | 500 | | 3d |
| The Stepmother | 500 | | 3d |
| Heroism of a Soldier | 800 | | 1½d |
| Bluebeard, tinted | 700 | | 1½d |
| Lion Hunt | 700 | | 1½d |
| Imperial Chinaware Factory | 430 | | 1½d |
| Messina Earthquake, new | 300 | | 2d |
| Life on the ocean Wave, nearly new | 800 | 4 3 4 | 1½d |
| Sailor's Practical Jokes | 360 | | 1½d |
| Heroism of a Soldier | 850 | | 3d |

Please note that films described as new are new. ditto nearly new are only slightly scratched.

To cinematograph exhibitors abroad, subjects that have been through your show exchanged for new subjects (references exhanged).

Cinematograph by Wrench lowest cash or credit terms.

Your old cine taken in part exchange for up to date Wrench machines.

Complete list of cinematographs 200 pages post free 6d. deposit.

Hughes Cinematograph, almost new, 2 cine and 2 lantern lenses, car £14/14.

Lantern lenses, £14 14.

Pendant Saturator 38/6.

Wanted to purchase for cash. Song slides, Films, Arcs, Cinematographs &c.

Films, Machines, Accessories taken in exchange of goods to any amount supplied on Times system or extended payments.

Cinematograph by Hughes, bargain 10 guineas or 2 10 0 deposit and 20/- monthly.

---

## J. LOVEDAY,
## 37, Foskett Road, Hurlingham Road, LONDON, S.W.

Nearest Station, Putney Bridge, open to buy any quantity second-hand films. Only first quality entertained. Send list of what you have to sell and state lowest price.

## CROSS'S IMPERIAL PICTURES,
## 60, New Road, Grays, Essex.

***BARGAIN FILMS FROM HIRE DEPT.***

Telegrams: "PICTURES, GRAYS"

Films at ½d. per foot.

| | |
|---|---|
| The Sky scrapers of New York, sensational | 615 |
| The Drunken Mattress, comic | 715 |
| My Word if you'r not off, comic | 265 |
| The Boy's half holiday | 390 |
| Our Cousin from abroad, comic | 450 |
| Dolly Vardon, dramatic | 740 |
| He is a Jolly Good Fellow, comic | 375 |
| The Boat Race 1907, new | 218 |
| Dumont's Hydroplane, new | 185 |
| Jail Birds, sensational | 600 |
| A race for a rose, dramatic | 605 |
| A visit to the Mint industrial | 860 |
| Derby, 1908, new | 270 |
| Eggs and Bacon, comic | 200 |
| Suffragettes mass meeting, new | 205 |
| The Galveston disaster | 380 |
| Japanese river laundry | 85 |
| Old Isaacs the pawnbroker, pathetic, worn | 728 |
| A Prize Fight | 600 |
| An Ostrich Farm | 100 |
| Chinese ploughing with oxen | 60 |
| Chinese life | 270 |
| The valet's legacy, dramatic | 400 |
| The Governor's invitation, comic | 625 |
| The Terrible Kids, comic | 600 |

Films at 1d. per foot.

| | |
|---|---|
| A child's hate, dramatic | 379 |
| Caught by Wireless, sensational | 900 |
| Saving the colours, sen | 690 |
| The Pony Express, sen | 880 |
| Jealousy and madness, dramatic, tinted | 595 |
| Indians and Cowboys, sensational | 545 |
| My ladies revenge, dramatic | 520 |
| Sherlock Holmes, dramatic | 700 |
| The farrier's daughter, dramatic | 765 |
| The Lone Highwayman, dramatic | 740 |
| The Orphan girl, dramatic, tinted | 680 |
| Her rival's necklace, dramatic, tinted | 625 |
| The Robber's daughter, dramatic, tinted | 390 |
| Sorrows of a Clown, pathetic | 640 |
| Where there's a will there's a way, dram | 765 |
| Another's Crime, sensational, tinted | 540 |
| A Diabolo Tragedy, dramatic | 345 |
| An innkeeper's avarice, sen., tinted | 490 |
| Magic of music, Pathe | 505 |
| The Fatal Locket, sensational, tinted | 630 |
| The Woodchopper's daughter, dramatic | 610 |
| The Pilot's daughter, dramatic | 650 |
| The stepmother, pathetic | 600 |
| Good for Evil, dramatic | 695 |
| The Foundling, dramatic | 830 |
| The robber's sweetheart, sensational tinted | 750 |
| Never too late to mend, dramatic | 450 |
| Just in time, dramatic | 540 |
| The village doctor, dramatic tinted | 600 |
| The Masquerade Party, dramatic | 530 |
| A Ghost Story, dramatic | 230 |
| Little blind girl, tinted, pathetic | 445 |
| A Clown's Love story, dramatic | 320 |
| The squatter's daughter, dramatic | 525 |
| On foreign service dramatic | 605 |
| The servant hypnotist, comic | 460 |
| Ice cream Jack, comic | 515 |
| The Mechanical legs, comic | 420 |
| My Wife's Dog, comic | 375 |
| Harry Lauder off to America | 260 |
| A Cruiser in a rough sea | 150 |
| Life in a flat, comic | 625 |
| Nobody works like father, comic | 690 |
| The Trunk mystery, comic | 425 |
| The Watchmaker's Wedding, comic | 435 |
| The Irresistible Piano, comic | 410 |
| An Overdose of love potion, comic | 300 |
| If All Thieves Reform, comic | 600 |
| The life of a song, comic | 260 |
| The Housekeeper's Tea Party, comic, tinted | 435 |
| When the stormy winds do blow, comic | 345 |
| Troublesome boots, comic | 410 |
| The useful umbrella, comic | 400 |
| The thieving hand, comic | 325 |
| The mesmerist, trick, comic | 500 |
| Baffled bobbies, comic | 320 |
| Mind your own business, comic | 300 |
| Father buys a lawn roller, comic | 560 |
| A fish story, comic | 450 |
| The Mechanical Statue, comic | 504 |
| At the seaside, comic, tinted | 428 |
| A nurse's voyage, comic | 335 |
| A cold and frosty morning, comic | 375 |
| An embarassing purchase, comic | 500 |
| The Effects of Scotch, comic | 160 |
| If W. Penn came to life, comic | 535 |
| How can I escape? comic | 290 |
| Bluebeard, tinted throughout | 706 |
| Ten minutes in the Far East | 450 |
| Logging in Canada | 400 |
| A Pigeon farm | 170 |

### CROSS'S—continued

| | |
|---|---|
| The Champagne Harvest | 130 |
| The River Meuse, tinted | 350 |
| Pompeii, new | 220 |
| India In Paris | 310 |
| Lord Mayor's show | 245 |
| Tour of China | 460 |
| Norway, new | 700 |
| Swiss winter sports | 600 |
| The Chamounix railway | 340 |
| A Rail Ride through the Rockies | 420 |
| Towing the Suevic's bow | 365 |
| Airship trials | 450 |
| The Commander's Revenge, dramatic, tinted | 530 |
| Cheap continental holiday, comic new | 740 |

Films at 1½d. per foot.

| | |
|---|---|
| Sealed lips, dramatic | 300 |
| Horrible Adventure, sensational, tinted | 626 |
| The Shaugraun, dramatic, tinted | 700 |
| The Girl from Montana, sensational | 900 |
| A Night of Terror, dramatic, tinted | 935 |
| Loves Drama, dramatic | 430 |
| The Wreck of the Mary Jane, sensational | 500 |
| Imprisoned in a Harem, Elge, dramatic | 480 |
| The Escape from the Harem, dramatic tinted | 530 |
| The Foster Parent, dramatic | 620 |
| The Two Brothers, dramatic, tinted | 990 |
| The Adventuress, Pathe, sensational | 906 |
| A Famous Escape, sensational | 730 |
| The Crime of a Duchess, sensational | 450 |
| The Soldier's Wedding, dramatic | 675 |
| Lost in the Desert, dramatic | 600 |
| Trapped by Pinkerton's, sensational | 760 |
| A Humble Friend in Need, pathetic | 725 |
| The Blacksmith's Revenge, dramatic, tinted | 495 |
| Boy with sixth sense, dramatic, tinted | 380 |
| The miner's daughter dramatic | 600 |
| The Kindhearted Tramp, dramatic | 440 |
| The Transformation of a Country girl, dramatic | 490 |
| The Shrimper dramatic tinted | 445 |
| The Female Spy, sensational, tinted | 428 |
| The Bandit's Waterloo, dramatic | 830 |
| The Flower Girl, dramatic | 377 |
| Love Conquers All, dramatic | 535 |
| Old Isaacs the pawnbroker, pathetic | 535 |
| Every Man to his Trade, comic | 335 |
| Beauty's Eyes, comic | 250 |
| A Difficult Problem, comic | 297 |
| In the days of the French Revolution, dra., tinted | 453 |
| The Prodigal's Return, pathetic | 275 |
| A Dream of Luck, comic | 600 |
| Cast up by the Sea, dramatic | 435 |
| The Burglar's Midnight Surprise, comic | 400 |
| For a Woman's Sake, dramatic | 465 |
| India | 400 |
| An Awkward Man, comic | 300 |
| The Fisher Girl's Wooing, dramatic. tinted | 400 |
| The French Laundry Industry new | 375 |
| A Ticket for Two, comic | 675 |
| Returning Good for Evil, dramatic, tinted | 385 |
| Western Justice, sensational | 700 |
| The Restaurant Thief, comic | 530 |
| A dash for Liberty, sensational | 750 |
| His First Row, comic | 330 |
| In Time of Rebellion, dramatic | 460 |
| Anything to please the Children comic | 235 |
| Got a Penny Stamp, | 370 |
| After the Fancy Dress Ball, comic | 345 |
| The Baboon, sensational | 390 |
| The Hooligan's Idea, comic | 305 |
| The Music Master, pathetic | 475 |
| Little Tich, comic | 450 |
| Short sighted Jane, comic | 205 |
| Thomson's Night Out, comic | 700 |
| The Bookworm, comic | 390 |
| The Tenant's Revenge, comic | 336 |
| The Hero, dramatic | 250 |
| A Drama in Seville, dramatic | 510 |
| Dr. Dippy's Patients, comic | 710 |
| The result of deceit, comic | 178 |
| The pressing letter, comic | 396 |
| By the hand of the Enemy, tinted, dramatic | 660 |
| The arm chair, comic | 560 |
| The magic armour, comic | 100 |
| Moving Day, comic | 315 |
| A Night in Dreamland, comic | 500 |
| Tommy, the Tinpot Hero, comic | 439 |
| Amateur Night in a Music Hall, comic | 390 |
| The Poor Mother, pathetic | 350 |
| Music Hath Charms comic | 454 |
| Father Buys a Ladder, comic | 570 |
| Turning the Tables, comic | 295 |
| Stolen Fruit, comic | 270 |
| The Captain's Wives, comic | 590 |
| The Limerick, comic | 350 |
| The Inexperienced Chaffeur, comic | 198 |
| Workhouse Granny, comic | 310 |
| Baby's Misfortunes, comic | 355 |
| A Comic Serenade, comic | 280 |
| Jones' Birthday, comic | 245 |
| Uncle's Clock, comic | 355 |
| Mother-in-Law is a bore, comic | 445 |

**CROSS'S—continued**

| | |
|---|---|
| The Ups and Downs of a Hat, comic | 396 |
| Robbers Robbed, comic | 396 |
| The Tell-tale Telephone, comic | 250 |
| The Downfall of the Burglar's Trust, comic | 470 |
| Discharging the Maid, comic | 264 |
| Why the Wedding was put off, comic | 225 |
| The Magic Powder, comic | 440 |
| The Water Babies, pantomime | 550 |
| Hop o' my Thumb, pantomime | 840 |
| Little Robinson Cruesoe, pantomime | 500 |
| Dreamland Adventures, comic | 540 |
| The Pretty Typist, comic | 510 |
| Orange Peel, comic | 246 |
| The Tivoli Falls, tinted | 300 |
| Cruesot's Steel Works, tinted | 560 |
| The Torrent, tinted | 170 |
| The Marathon Race, Pathé | 445 |
| An English Harvest | 245 |
| Sheep Shearing | 235 |
| The Fountain of Eternal Youth, tinted | 800 |
| A Would-be Hero, comic | 316 |
| The Doings of a Fool, comic | 428 |
| The Knife, sensational | 435 |
| The Black Viper, sensational | 550 |
| The Dispatch Bearer, tinted | 725 |
| When the Devil Drives, tinted, comic | 390 |
| Through the Grand Canyon, tinted | 600 |
| The Lottery Ticket, comic | 650 |
| Nocternal Thieves | 530 |

**Films at 2d. per foot.**

| | |
|---|---|
| A Briton's Promise, dramatic, tinted | 890 |
| The Pirater, sensational, tinted | 545 |
| The Bad Sister, dramatic, tinted | 590 |
| An Indian Idyll, dramatic, tinted | 412 |
| Go, Little Cabin Boy, dramatic, tinted | 806 |
| Sunshine after Storm, dramatic, tinted | 900 |
| A Wife's Forgiveness, dramatic, tinted | 590 |
| Messina Earthquake, second series, new | 460 |
| The Fortune, trick | 495 |
| The Matinee Hat, comic | 510 |
| Getting Rid of his Dog, comic | 310 |
| Waiting at the Church, comic | 470 |
| The Little Cripple, pathetic, tinted | 890 |
| Tommy's Trip to Morocco, comic, tinted | 780 |
| The Runaway Horse, comic | 445 |
| A Husband and How to Train Him, comic | 405 |
| The Music Hall Agent's Dream, comic | 284 |
| The Magic Flute, tinted | 560 |
| Beautiful Biarritz, tinted | 300 |
| Satan at Play | 660 |
| Lapland, new | 508 |
| Coffee Growing | 500 |
| Our Christmas Turkeys | 275 |
| Oyster Fishing, tinted | 405 |
| Votes for Women, comic | 450 |
| A Good Repentance, dramatic | 560 |
| The Wreckers, sensational, tinted | 775 |
| The Incendiary Foreman, sensational, tinted | 890 |
| The Moonlight Dream, comic, tinted | 425 |
| The Thaw Tragedy, sensational | 950 |

**Coloured Films**

| | | |
|---|---|---|
| The Shirt of a Happy Man | 845 | 3d |
| The Tulips | 380 | 3½d |
| Modern Sculptors | 306 | 3d |
| True till Death, dramatic | 792 | 3d |
| The Magic Garden | 190 | 3d |

Terms cash with order no appro., under 1d. foot postage extra.

Films for hire 15/- per thousand ft. per week. Send for new list.


**THE ARTOGRAPH,**
**Central Film Exchange,**
**8, New Compton Street, W.C.**
Opposite Palace Theatre,
*Telephones: 834 City. and 372 Central.*
*Telegraphic Address: "Filmograph," London.*

**The London Clearing House for Film**
½d. per foot

| | |
|---|---|
| Pigeons at St., Mark's | 30 |
| Pity the Poor Blind | 100 |
| In Africa | 90 |
| A Mother's Sin | 480 |
| Bathing Extraordinary | 60 |
| River scenery, tinted | 60 |
| Military Procession | 180 |
| Army Highland Fling | 30 |
| The Old Maids Tea Party | 80 |
| The Sultan of Morocco Cycles | 40 |
| View of Paris from River Seine | 80 |
| Village Marathon Race portion | 100 |

1d. per foot.

| | |
|---|---|
| The Farmer's Visit to Town | 297 |
| The Escape | 422 |
| Paris Orphanage | 405 |
| Swans on the Thames | 180 |
| Winter Sports in Norway | 260 |
| French Flag | 30 |
| Midsummer Night's Dream | 162 |
| Railway Panorama—Devonshire | 100 |
| Scenery from Steamboat—River Dart | 140 |
| American Flag | 30 |
| Dick Turpin's Ride to York | 460 |
| On the River | 20 |
| Fishing Smack Race | 40 |
| Railway Panorama—Belgium | 120 |

1½d. per foot.

| | |
|---|---|
| Poisoned Chicken | 175 |
| The Same Old Tale | 195 |
| Modern Samson | 384 |

1¾d. per foot

| | |
|---|---|
| Lottery Ticket | 675 |
| Lost Honour | 700 |
| Mr. Drawee | 410 |
| Ihles and Antonio | 250 |
| Bruges Tournament | 625 |
| Breach of Promise Case | 150 |
| Cheekiest Man on Earth | 275 |
| Animated Posters | 198 |
| Sailors' Practical Jokes | 379 |
| A Woman's Sacrifice | 340 |
| Interrupted Meeting | 240 |
| Life on Board Ship | 528 |
| The Ransom | 528 |

2d. per foot.

| | |
|---|---|
| In China, Hang Chou Fu | 428 |
| Imperial Chinaware Factory | 445 |
| Substitute | 528 |

A large selection of Coloured Films in stock.
Several Messina Earthquake films for sale as new.
Send for our full list.
Office hours Mondays to Fridays, 10 a.m. to 4. p.m. (Any time by special appointment.
Cash with order ensures prompt attention. We prefer you to call. Don't forget when you come to London, to look us up—we will save you money. Should your require any film not listed, enquiries solicited. Customers ordering films from list would oblige by giving a much larger selection than required to prevent disappointment, as our turn-over is so quick.
It will pay you to call on the
ARTOGRAPH


# MISCELLANEOUS ADS.

**6d. per line (10 words).**
**Three insertions for price of two.**

## SITUATIONS VACANT AND WANTED.

WANTED immediately, two first class operators fully conversant with electricity as applied to Kinematography, only operators whose credentials will bear the strictest investigation need apply. State references, full particulars of experience and salary required. Box 204 Kinematograph Journal.

WANTED by experienced Operator, Permanent engagement, either current, any machine —OPERATOR, 29 Clinton Avenne, Blackpool.

WANTED, Engagement as Picture Show Manager, has strong speciality, and is clever, experienced, and trustworthy.—Address SAXTON, 76 Islington, Liverpool.

WANTED situation in dark room experienced Perforating Printing and Developing also Operating, good references apply—A. L Kinematograph Weekly Office.

## APPARATUS FOR SALE AND WANTED.

KINEMATOGRAPHS. All makes supplied, lowest cash and part credit terms, or will exchange old machines for new up-to-date Models. Splendid new illustrated list sent post free on receipt of 6d. deposit (returnable).—THE SERVICE COMPANY, 293 High Holborn, London.

URBAN Kinematograph, complete outfit, cost about £50, take £25, bargain to man wanting best of everything. No Films. Write only, no callers—Fisher, 169 Castellain Rd., W.

DREADNAUGHT Bioscope, new, complete with lenses £12 10 0. Paragon Bioscope Co., 5 Tottenham Street, W

TO permanent picture shows, to be sold cheap, Operating Box for Bioscope and Lantern almost new, lined with Fireproof Uralite, height 7 ft., length 7 ft., 6in., width 5 ft., 3 in., thickness of wood ⅜in. Harrold, Her Majesty's, Walsall.

WANTED films relating to South Africa and Australia. Condition must be as new. State when published, what maker and absolutely lowest price. No rubbish. W. B. Hancock, 26 St., Johns Lane, Clerkenwell

WALTURDAW Bioscope, Jet, Cine Lens and Objective Lenses in box complete, good condition. £9. Blackadder, 13 West Nile Street, Glasgow.

A BOOM to operators, Steele's patent eye screen. This patent can be fixed to any machine, protects the eye and stops all shadows. Operators who want to preserve their sight, don't fail in getting one, price post free 4/- Chas. Steele, 8 Govan Street, S.S. Glasgow.

THE Film Crisis is at hand, have your old films thoroughly cleaned, rejoined and carefully overhauled, all work carried out effectively, promptly and reasonably. Kynograph Co., 39, Pellet Grove, Wood Green.

## SLIDES FOR SALE AND WANTED.

**SONG SLIDES on Hire,** American & English, largest selection, moderate terms.—**Walter Tyler, Ltd.,** 48, Waterloo Road, London. Lists Free.

## MISCELLANEOUS.

GRAND Electric Orchestrion for Sale, suitable for Picture Theatre or Showman. Cost £1,500, will sell cheap for cash or on easy terms. Full particulars from THE HARPER ELECTRIC PIANO CO. 258 Holloway Road. N.

**787 TRON** is the Telephone Number of THE GAUMONT SCOTTISH FILM BUREAU, where every trade requisite can be obtained for purchase or hire.

SLIDES COLOURED, 3/- per dozen. Best Workmanship.—Miss HOPKINS 64 Rotherfield Street, New North Road, London, N.

VALVO Ventriloquist—the greatest draw for picture shows—laugh—scream—yell ten minutes to half hour—has immediate vacancies—secure this act—ensure a big week. 12 Lapage Terrace, Bradford.

CHAS. STEELE, an operator in Glasgow has invented an optic screen for preserving the sight of operators. With this patent there is no looking at the naked light, and it stops all shadows, and does not interfere with the working of machine. Can be fixed to any machine on the market. For price etc., see for sale column.


**JOHNSON & GIBSON**

*The Largest Staff and . . Plant in the Commonwealth*

Bioscope Film Importers
**FILMS FOR HIRE**

Open-air Theatre for Producing Film Subjects. Printing and Developing Rooms for the Trade. Motor and Dynamo Works. Oxygen and Hydrogen Compressing Works

*Note Address*—**Temperance Hall, Russell St., Melbourne**
***London Office:* 8 New Compton Street**
Enquiries Promptly Attended